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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Vol. LI. JANUARY-JUNE 1922

27-29 Tothill Street, Westminster, S.W.1.

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MANITOBA PARLIAMENT BUILDING, WINNIPEG.



Plate I.

VIEW FROM SOUTH.

January 1922

Manitoba Parliament Building, Winnipeg.

Frank W. Simon, F.R.I.B.A., Architect.

IN the nature of things it can fall to the lot of very few architects to build a Parliament House, and Mr. Frank Worthington Simon, F.R.I.B.A., is to be congratulated on finding himself among the elect. His designs for the Parliament Building of the Province of Manitoba at Winnipeg, Canada, were chosen from among those of sixty-seven competitors.

It was in December 1911 that the Provincial Government of Manitoba announced the competition, which was open to all architects in the British Empire, for a new Provincial Capitol, as, following the lead of the noble old Romans, and the more immediate example of the people of the United States, the lieges of our Dominions and Colonies like to term their Parliament Houses, thus investing them with reminiscent dignity. Mr. Leonard Stokes, P.P.R.I.B.A., was invited to make the final choice of designs, and in 1913 tenders were obtained and contractors were chosen. All was not plane sailing, however, for it was not wholly because of the war that in 1915 building operations abruptly came to a standstill. There were certain troubles that led to the resignation of the Provincial Government of the day, the new Government calling for fresh tenders and appointing another firm of contractors to undertake the work.

From the accompanying illustrations it will be seen that the plan of the buildings is aitch-shaped **I**, the end-arms of the aitch extending east and west, and comprising corridors running between the various administrative or clerical offices. Similar corridors traverse what may be called the stem of the aitch from north to south, and merge in the east and west corridors. Each of these corridors—those in the arms as well as those in the stem of the aitch—is about 300 ft. long. According to the official description the aitch is “contained in a rectangular parallelogram, 337 ft. by 328 ft. Between the north and south corridors are shorter passages running transversely to them at the centre of the building, and giving

entrances and exits to the rotunda, above which is the Legislative Chamber, whose several entrances open directly on to the north and south corridors. This central space, 64 ft. in diameter by 84 ft. high, is covered by the dome that is the most distinctive feature of the exterior. It will be seen from

the plan that only one-third of this middle area of the building is occupied by the rotunda, the other two-thirds of the space being allotted in equal parts to the book store to the south of it, and to the grand staircase approached from the entrance hall on the north. The public galleries, which contain 300 seats, are reached from the staircases, or by means of the lifts, situated at the four ends of the north and south corridors. Nothing could be more simple and straightforward than the planning, the four main corridors being direct and unintercepted gangways, and having therefore nothing of that maze-like character which in many a public building renders a visit the indoor equivalent to being lost on the Yorkshire moors.

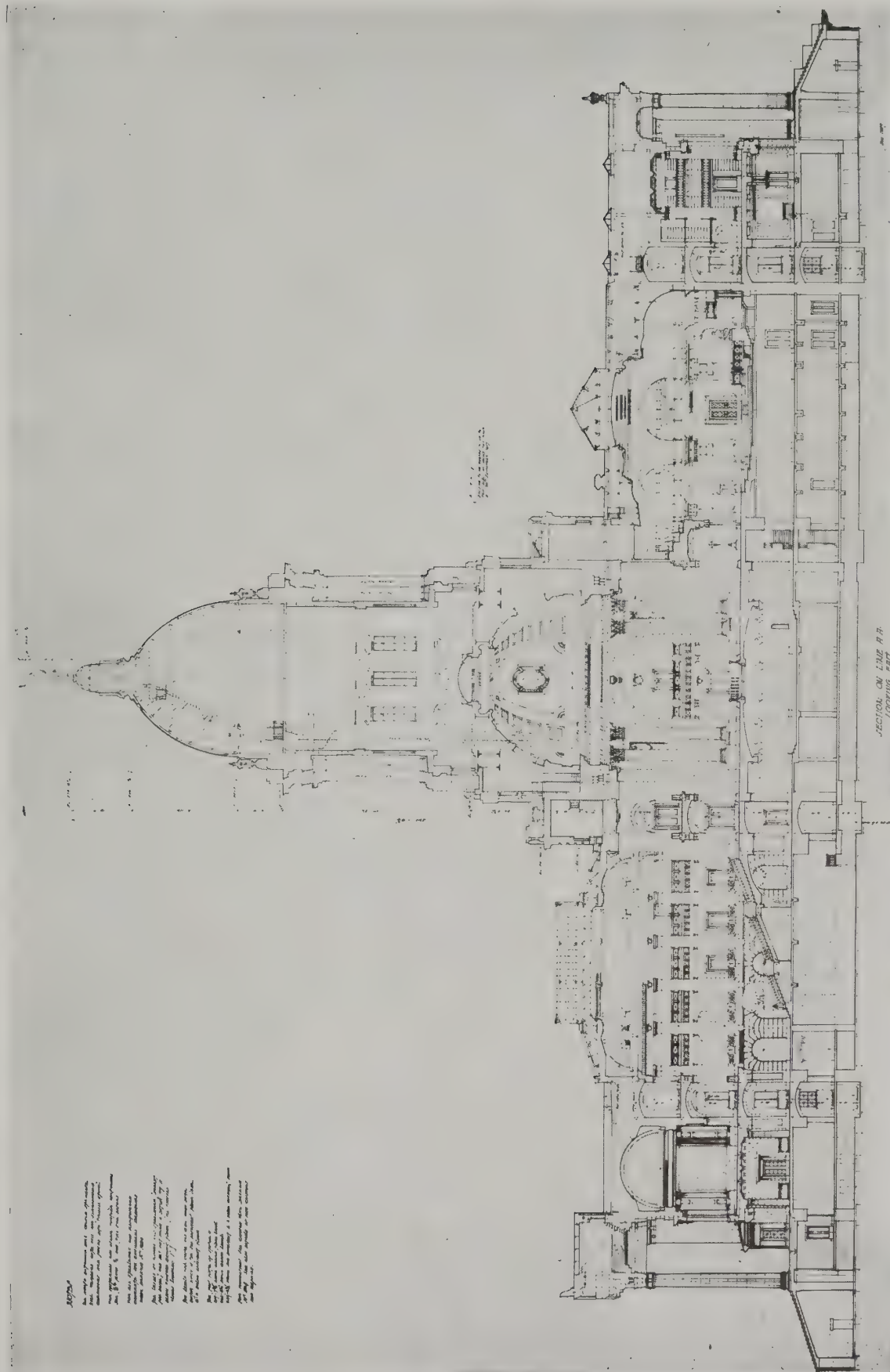
Simple also is the design of the entire building, its almost austere character following the adoption here of Ionic and there of Doric columns, for Greek character has been sought throughout. In the rotunda, however, the Corinthian Order tempers

the general severity. The site comprises, approximately, thirty acres, and is level, save for a gentle slope towards the Assiniboine River; and the grounds, when completed in accordance with the architect's plans, will show a gradual rise from all four sides to a plateau surrounding the building to a width of about 70 ft. The cubical contents amount to nearly 7,000,000 cubic ft., and the floor-space, exclusive of halls, is about 220,000 sq. ft.

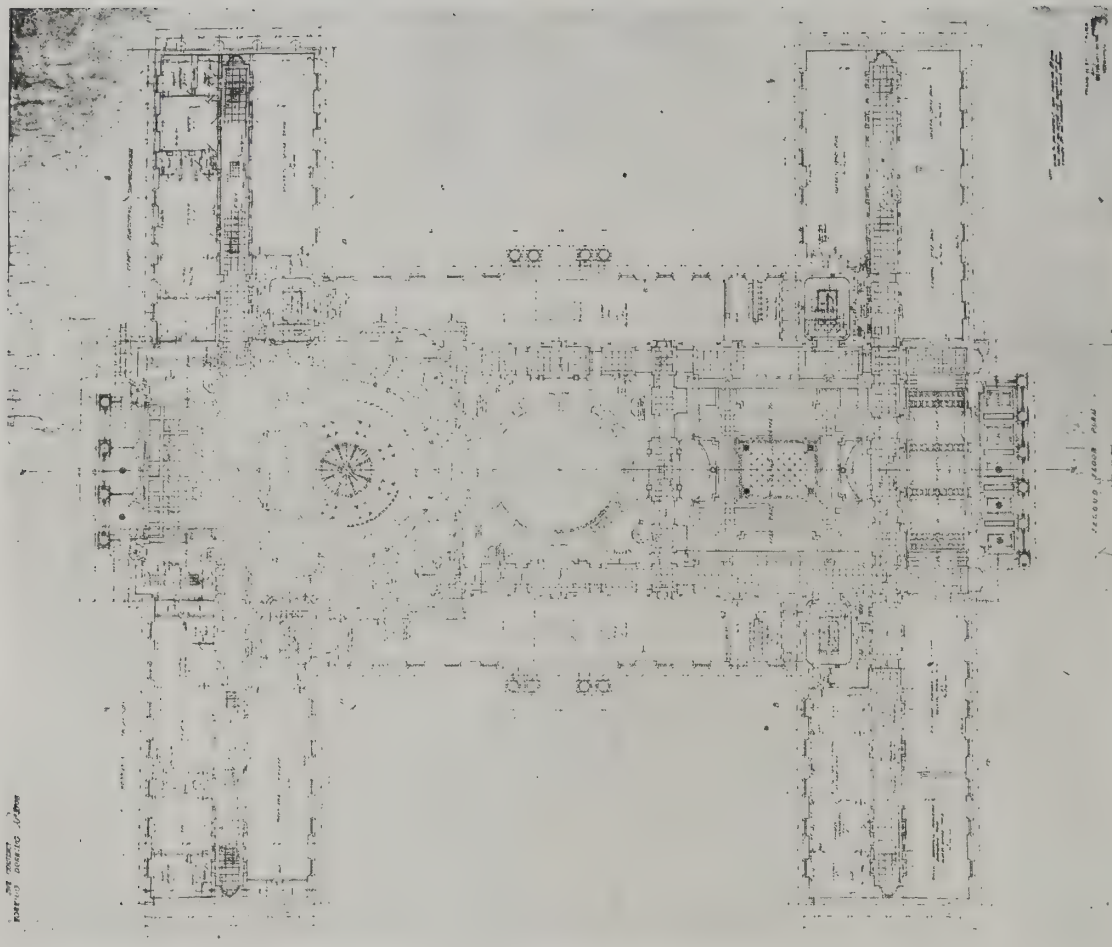
The external feature that arrests and holds attention, dominating the building—the tower with its dome—rises about 180 ft. above the main roof, making a total height of approximately 250 ft. from the ground-level. The building is faced on



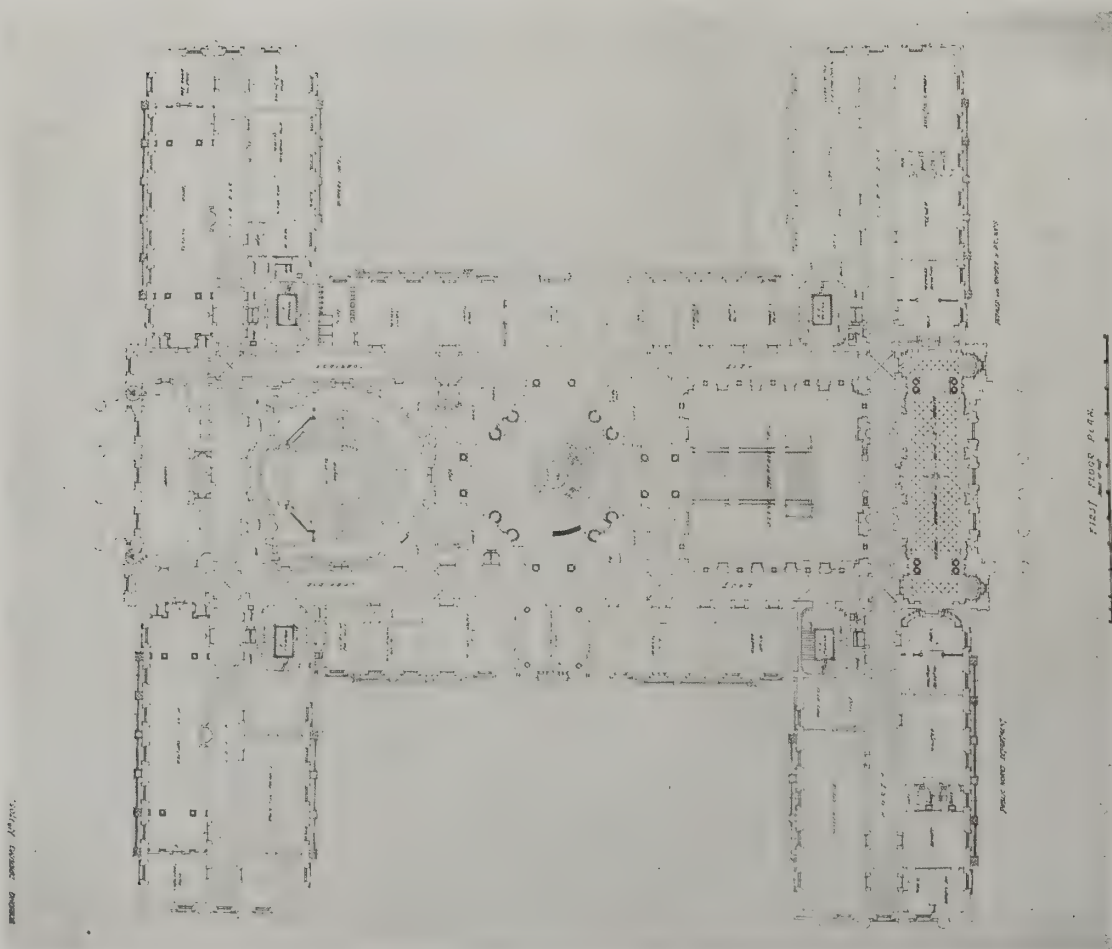
STAIRCASE HALL.



SECTION LOOKING EAST.



SECOND-FLOOR PLAN.



FIRST-FLOOR PLAN.



EAST COURT.



NORTH ENTRANCE HALL.



BRONZE BISON AT FOOT OF GRAND STAIRCASE.



LOOKING INTO STAIRCASE HALL FROM THE CORRIDOR.



LOOKING NORTH THROUGH STAIRCASE HALL FROM CENTRAL HALL.

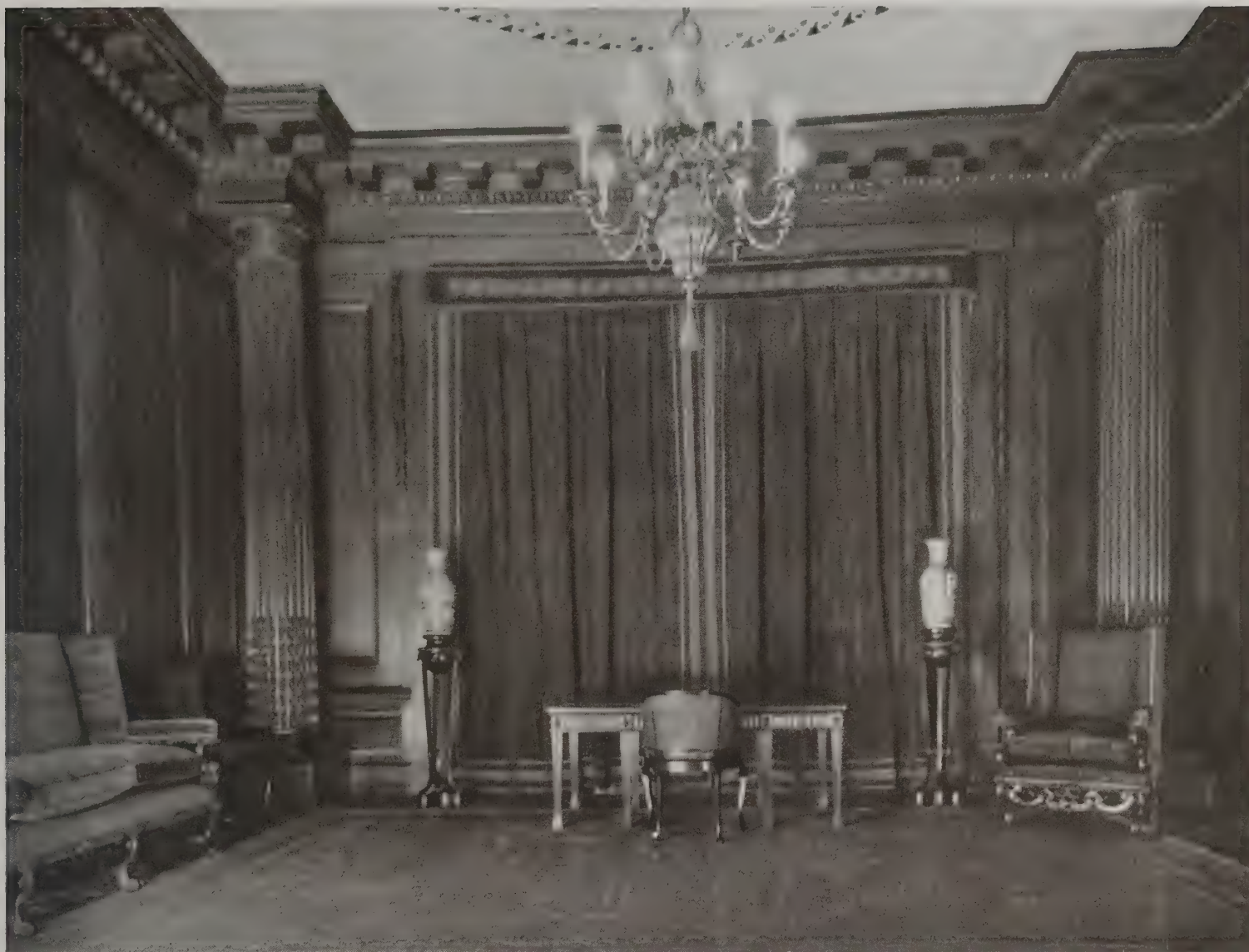
MANITOBA PARLIAMENT BUILDING, WINNIPEG.



Plate II.

January 1922.

VIEW IN CENTRAL HALL UNDER DOME.



LIEUTENANT-GOVERNOR'S ROOM.

Composite Order, with entablature, architrave, frieze, and heavily projecting cornice relieved by a dentil course; while carved urns lend diversity to the surmounting parapet.

At the base-level of the dome are four groups of statuary, representing respectively Agriculture, Science, Art, and Industry. These figures were modelled by Mr. Birnie Rhind, of Edinburgh, and carved by Mr. F. A. Purdy, of Michigan.

Above these groups of sculpture the cupola of the dome rises in the form of an irregular octagon, terminating in a smaller cupola that reaches a height of about 250 ft. from the ground-level. Copper sheathing covers the dome, surmounting which, as terminal, is Eternal Youth, a figure in gilt bronze, bearing in his left arm a sheaf of wheat. M. Georges Gardet, of Paris, was the sculptor.

Entering the interior it is seen that, on the ground floor, semicircular arches open a dozen ways between the staircase hall and the surrounding corridors. M. Georges Gardet, of Paris, modelled the two huge bronze bison that stand on pedestals one on each side of the stairs.

A balustrade of Mazzano marble surrounds the staircase-well, and the radial marble floor, with its Greek key-border of Verde Antique, shows a combination of Glenfalls black marble with various shades of grey and pink Tennessee marbles.

Filling the large semicircular arch over the alcove leading into the Legislative Chamber is the circular-headed panel painted by Mr. Frank Brangwyn, R.A., which was described and illustrated in the REVIEW for March 1921. Its subject is

"Canada's War Record," and the painting is admittedly one of the finest efforts of this master of mural decoration.

Under the Brangwyn panel is an alcove leading to the Legislative Chamber, which is horseshoe-shape on plan, and has a radius of 34 ft. 6 in. on the circular portion, while the height of the chamber is 43 ft. In all there are sixty desks, arranged in circular tiers, the Speaker's chair occupying the south end, while the Press Gallery is situated above it, immediately to the rear. There are six entrances to the Public Galleries, which have a seating capacity for 300.

In niches right and left of the Speaker's chair are two heroic-sized seated figures, in old-gold bronze, of Moses and Solon. They were modelled by M. Georges Gardet.

The ceiling and wall decoration of the chamber is by Mr. Augustus Vincent Tack, of New York, and is an elaborate allegory of ancient law-giving, beginning with Babylon and culminating with Runnymede. Only in the Brangwyn panel, in Mr. Tack's comprehensive allegory, and in the ceiling of the Library, is colour employed at all in the decoration, the panelled and coffered ceiling in the Library being painted in Pompeian colours which find a response in the crimson-leather upholstery.

The total cost of the work was 8,075,865 dollars. It is of interest to note that the architect of the building, Mr. F. W. Simon, F.R.I.B.A., was in 1887 awarded the Tite Prize for a Classical design for a cathedral, and that he studied under M. Pascal at the Paris Beaux-Arts.



MOSES.



SOLON.

BRONZE FIGURES IN LEGISLATIVE CHAMBER BY G. GARDET.



Plate III.



January 1922

BRONZE-GILT FIGURE, FIFTEEN FEET HIGH, AT TOP OF DOME, BY G. GARDET.

MANITOBA PARLIAMENT BUILDING, WINNIPEG.

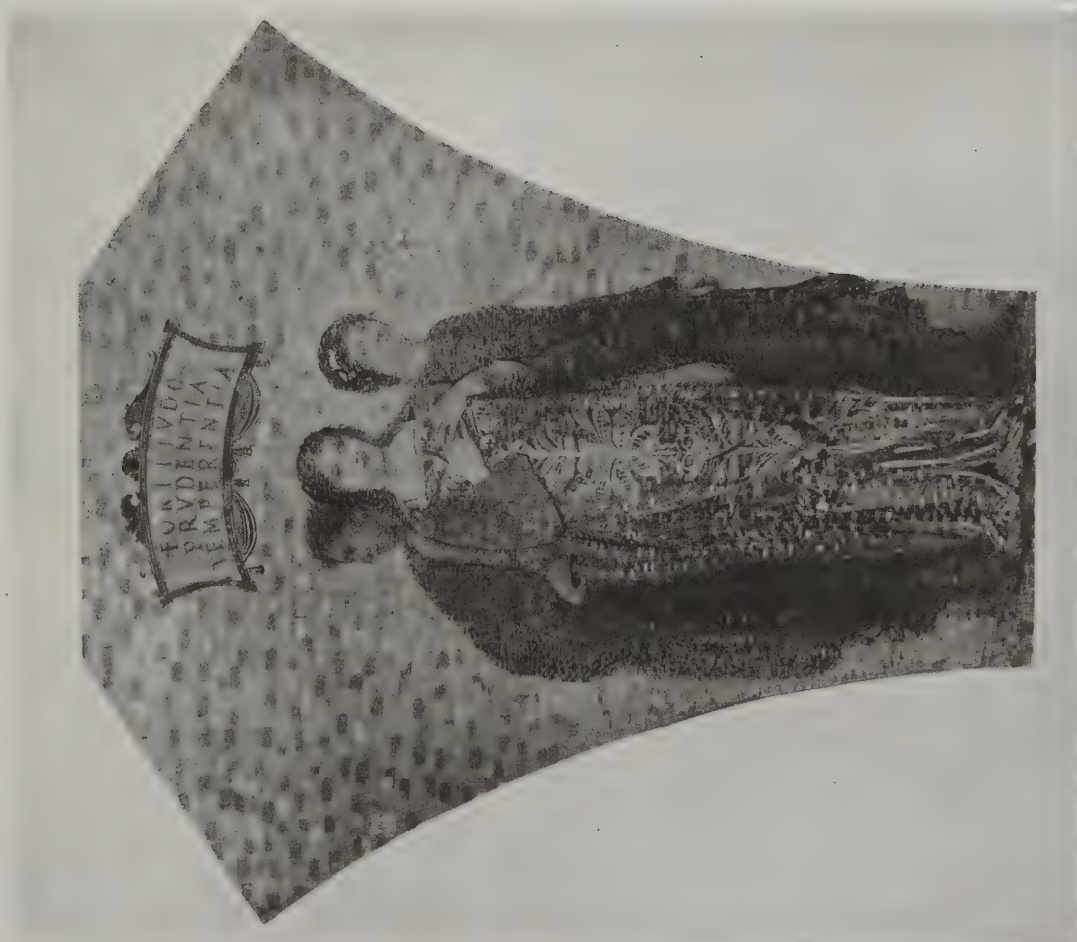
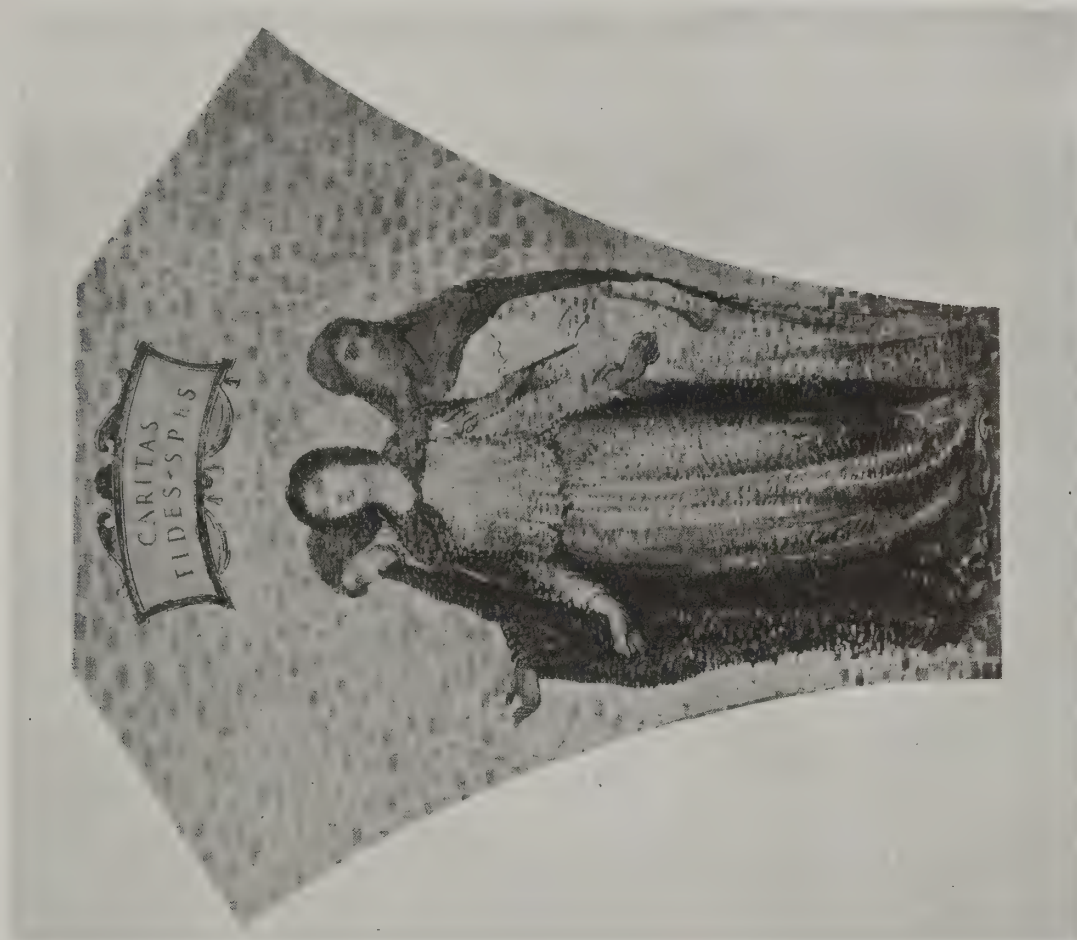


Plate IV.

SCULPTURED PEDIMENT OF NORTH PORTICO, MODELLED BY THE LATE ALBERT HODGE.

Left angle: The figure of Enterprise beckoning the worker to the new land, Europa and the bull signifying European emigration.—The new family in the new land, the central figure representing Manitoba. Right-hand corner: The Red River and the Assiniboine River commingling and fertilizing the soil.—The harvesters presenting the fruits of the earth to Manitoba.

January 1922.



PAINTED PANELS IN SPANDRELS OF LEGISLATIVE CHAMBER, BY AUGUSTUS VINCENT TACK OF NEW YORK.

M. A. Pergolesi and Robert Adam. ✓

By Walter Shaw Sparrow.

(Concluded.)

IN 1892 the late Aldam Heaton published two immense volumes on English furniture and decoration of the eighteenth century. In weight avoirdupois they are almost as heavy as early Victorian chairs; but their facsimile reproductions are very good, and Heaton's notes are brisk and roving. He says, for example, that Pergolesi, *beyond doubt, was the acknowledged author of most of the beautiful details of Adam's books.* He gives no authority for this affirmation. A little later he modifies his choice of words, saying that Pergolesi "is known to have been the draughtsman, if not the actual designer, of the ornament contained in 'The Works in Architecture of Robert and James Adam.'" Either Heaton had some authority, perhaps in manuscript, or he repeated what he had heard during his youth. But when a positive and striking statement is printed and circulated, its adventures afterwards are likely to be many and various. I find, for instance, in R. S. Clouston's "English Furniture and Furniture Makers of the Eighteenth Century" (p. 252) a conviction very similar to Heaton's: "Pergolesi must have been immensely useful to Robert Adam as a draughtsman, for it is evident that he had the whole work of the school from which Adam took his ornament at his finger-ends, and where he restrained his too exuberant curves and flourishes it is difficult to discriminate between them, more particularly as a large number of Adam's acknowledged designs were probably by him [i.e., Pergolesi]."

Let us turn to another book. It is "The Chippendale Period," by K. Warren Clouston. Here we are told (p.123) not only that James Adam is very far behind his brother, but

also "almost as far behind Michael Angelo Pergolesi, to whom a considerable portion of the fame of the brothers is due." The author adds: "Pergolesi rendered Robert Adam immense assistance, both in external architecture and in his books. Many of the drawings and beautiful designs in these were his [i.e. Pergolesi's], and the execution of much that he [Pergolesi] did not originate was frequently entrusted to him. It is now difficult to estimate the amount of his influence on Adam, though it is evident that it must have been great, as some of the work generally known by his employer's name can be definitely traced to his brain and hand."

No authorities are named! More surprising is the fact that even the "Encyclopædia Britannica" takes almost the same uncharted course; and as the little article on Pergolesi in this encyclopædia is unsigned, it carries with it the full weight of a national work of reference. Consider a few extracts.

"Pergolesi, like Cipriani, was brought, or attracted, to England by Robert Adam. . . . He worked so extensively for the Adams, and his designs are so closely typical of much upon which their reputation rests, that it is impossible to doubt his influence on their style. His range, like theirs, was catholic. He designed furniture, mantelpieces, ceilings, chandeliers, doors, and mural ornaments with equal felicity, and as an artist in plasterwork in low relief he was unapproached in his day. . . . His satinwood table-tops, china cabinets, and side-tables are the last words in daintiness which here and there perhaps is mere prettiness. Pergolesi likewise designed silver plate, and many of his patterns are almost instinctively attributed to the



PERGOLESI CHAIRS.



PERGOLESI SETTEE.

brothers Adam by the makers and purchasers of modern reproductions. There is, moreover, reason to believe that he aided the Adam firm in purely architectural work. . . . "

The whole question is one of historic truth; and surely it is astonishing that Pergolesi, after many years of unmerited neglect, should be acclaimed by ardent supporters who circulate statements requiring proof, yet do not think it worth while to say where their convictions may be verified. Not one of these supporters draws attention to the facts which my research has discovered, and which we will consider at once.

From "Notes and Queries," 16 December 1882, p. 490, I take some interesting matter:—

"Pergolesi.—I have a large folio volume of coloured drawings lettered on the back, 'Pergolesi's Drawings from Montfaucon,' all of them signed 'Pergolesi del. et pinx. 1776 (or 1777).' Can any of your readers give me any particulars concerning this artist?—T.S."

No reader of "Notes and Queries" answered this question; but the large folio volume may be still in the British Isles, and the present owner may see this article. It would be useful to see what he chooses from Montfaucon's volumes, and whether his brushwork has the swiftness of his engraved work.

Again in Quaritch's General Catalogue for 1883, vol. ii, p. 1084, there is a book which, so I learnt recently, was purchased by Quaritch at Christie's in 1878-79:

"Pergolesi.—Ninety-six Original Drawings of Arabesque Ornament by this talented artist, mounted on drawing paper, in a large folio vol., morocco extra, with borders of gold, gilt edges, £105. 1770."

If the date 1770 is correct, and Quaritch catalogues in the eighteen-eighties were not always correct in dates, it may mean that Pergolesi was then in England, and that one of his clients

bought the drawings and bound them richly. This folio also may not have been sold to a foreign collector. Its present owner is unknown, but a little advertisement (as in this article) may discover him.

In 1883, moreover, Quaritch had on sale for £30 sixty-six plates [thirteen numbers] of Pergolesi's designs, 2 vols., half-russia, and bound up with them *were the original proposals for printing the Pergolesi ornaments*, and ninety architectural designs by two of Pergolesi's contemporaries, W. Thomas and James Lewis. Here is another folio to be found, for the original prospectus has important value.

A copy of the original prospectus and a small fragment of an original are preserved in the Victoria and Albert Museum, yet they are not referred to by Pergolesi's ardent friends. The fragment is easy to date, for it speaks of the twelfth number, which was published in 1791; but the copy belongs partly to this year, partly to 1777, I believe. In other words, the prospectus of 1777 was altered by Pergolesi in 1791, but not sufficiently to hide the whole of its date. Certain words belong to a time when the publication was still a project, while others belong to a later date, as in a reference to the death of Cipriani, for example.

These documents have the value of point-blank firing. They bring us into such close touch with Pergolesi himself that we hear him speak, and watch the movement of his mind, and see that his character has a smiling patience and a suave persistence. He is determined to settle in London, like Cipriani, Carlini, and Bartolozzi; and though his tact is supple and very polite, he feels that mock-modesty will be a hindrance rather than a help to him, so he shows plainly that he is conscious of his easy and swift skill. Pergolesi, too, is a thrifty man; he decides that he will do all of the work himself, apart from some friendly "star" assistance which he will receive from Cipriani

and Bartolozzi, and which will enrich his publication with four very dainty and popular centrepieces. Cipriani died in 1785, just six years after Pergolesi started his long publishing venture, but the centrepieces from his tender and sweet designs were published in engravings by Bartolozzi, who lived on to the year of Waterloo. Pergolesi is very proud of his friends' centrepieces, but does not say in which capacity he is proud, for he appears as publisher as well as designer and engraver.

Did he act also as his own editor? Sometimes, I think, and not without queer results. The engraved words under the plates vary a little, but they are always curious. Example: "Pergolesi Invt. Sculpt. Published According to Act of Parliament, August 30, 1792, No. 16 Broad Street, Golden Square." When he dedicates the first twelve numbers to the memory of that Duke of Northumberland who used to be Sir Hugh Smithson, who was one of Robert Adam's clients, and who died in 1786, Pergolesi describes a sometime patron as "The Late Most High and Puissant Prince." Prince! Also, eleven plates are misnumbered—a high percentage. But Pergolesi's aim is to put his publication before his subscribers at a low price. Constant expert editing would cost a good deal, and I prefer good paper (to which he draws attention). The 12th Number, he says, will be delivered to subscribers at 6s., a low price indeed for five large plates of engraved art; and "subscriptions and orders are received at the author's, 16 Broad Street, Golden Square, where specimens of his work may be seen, and nowhere else." No discounts to middlemen, clearly!

"Mr. Pergolesi continues to teach Ladies and Gentlemen every branch of Ancient and Modern Ornaments, Designs, Paintings, etc., on very reasonable terms, in a manner which, for its character and expeditious method, and novelty of execution, has gained him the patronage of many of the Nobility and Gentry of England*. . . . Mr. Pergolesi, if required, will wait on any Lady, Nobleman, or Gentleman, with specimens of his work."

There is also another interesting statement, namely, "that he has long applied his attention to the ornaments of the Ancients, and has had the honour of designing and painting rooms, ceilings, staircases and ornaments for the Nobility and Gentry of England, and other countries." Note the words "other countries," for they prove that Pergolesi came to England with the style he followed, and is not a copyist of Adam, as a good many persons have suggested to me. No copyist ever gains control over his materials equal and similar to the confident facility shown by Pergolesi; and we shall see later that he wants to keep in touch with his clients abroad by publishing in the final number of his work certain information given in four languages.

Speaking next as publisher he "flatters himself that these designs will give pleasure to the Noblemen and Gentlemen, and be of great utility to the Architect, Painter, Sculptor, Modeller, Carver, etc., or any person concerned in those branches of the polite Arts where taste and ornament are required." And he appeals again to technical workers by saying that he has chosen "superfine Imperial Paper fit for colouring." He himself, then, while publishing a work in black and white, keeps design and colour before his mind as married affinities; and he does so, remember, when drawing in colour from Montfaucon's "*L'Antiquité Expliquée*." Is it for this reason that he speaks of his designs as being in "the Etruscan and Grotesque Style"? A few are grotesque, but the Etruscan style is regarded as Robert Adam's original composition. Pergolesi has a different view, placing his own designs united to colour among the productions of that style.

Now, the information given by Pergolesi is a thing to be trusted unless evidence can be brought against it. A foreigner in London, who receives help from Cipriani and Bartolozzi, and

who is eager to win subscribers in a time of grave national crisis, would be a fool, not an astute impresario, if he tried to attract financial support from art patrons and from architects and craftsmen by putting falsehoods into his prospectus. If he has *not* designed and painted rooms and staircases for English nobles and gentlemen, the comparatively little London of his time will be aware of this fact, for the whole art movement circulates from a small west and west-central portion. As for the pressure of national anxieties on all artists, we must remember that in 1776, on 4 July, the British Colonies in America declared their independence, and that immense reactions followed, in the midst of which our country had to fight against increasing foes till 1783, when the Treaty of Versailles gives a few years of peace to her and to Europe.

Yet Pergolesi does not hesitate to put money and much time into a very ambitious publishing adventure which will need for a long time steady support from enough subscribers. His aim in 1777 is to publish by subscription two big volumes, with 24 numbers in each volume, and 5 plates in each number; 120 plates in a volume. This very large scheme, with its 240 full-page engravings in all, shows that Pergolesi begins his work in what he deems to be a secure position; and also as a facile and versatile ornamentist who believes that he will travel rapidly and well over his metal plates. His enterprise could not be undertaken by any foreigner who had not worked for some years and with much success for English clients. But his confidence, in times of Gordon riots, Impressment Bills, defeats in America, and increasing war elsewhere, is thwarted by experience. It takes the good man fourteen years to bring out a dozen numbers. The plates in each number are dated, so it will be easy for you to learn approximately when the numbers are published. Gaps of time separate them, the widest one, between the eleventh and twelfth numbers, extending from 20 March 1785 to 26 July 1791.

Note the patience and persistence. A serial publication is harmed as a rule by irregular instalments; and yet, if Pergolesi has lost money without recompense, why does he not give up his venture? I am inclined to think that William Pitt's period of social reform, between 1784 and 1792, when war against France becomes necessary again, is friendly to Pergolesi; that he obtains more and more work, and by doing it well he wins new subscribers for the continuation of his book.

After the twelfth number is published, he makes a change in his arrangements, for paper has gone up in price, and he is anxious. Artist like, he fears to put business bluntly, and taxes himself before he announces that he must ask more for the coming numbers:

"Mr. Pergolesi most respectfully begs leave to acquaint his Subscribers, as well as the Public in general, that the next Number, being the 13th, as well as all succeeding Numbers to No. xxiv, the whole Numbers of the first Volume, will have one Plate each additional. The price will be 7s. 6d. each Number, including a Dedication (by permission), and a Portrait of the Nobleman or Gentleman to whom the Number is dedicated.

"Mr. Pergolesi trusts, at the same time, it will not be thought an Overcharge, if he is compelled, by new Duties being laid upon the principal Article of his Work [paper], since the year 1777, when he began his Publication, to raise the Price of the above Numbers, which will just indemnify him for the new Duties he must now pay.

"No. xii will be delivered to subscribers at 6s."

Pergolesi promises also that "a list of the subscribers' names will be engraved and delivered with the last number, with the Title, Dedication, and Index of the Work, in English, French, Italian, and German." Unluckily, he does not live to fulfil this promise; and his successor makes no attempt to compile a list of the subscribers. The thirteenth number is

* Note these words.

PERGOLESI AND ROBERT ADAM.



Plate V.

January 1922.

PERGOLESI CABINET.



PERGOLESI CABINET.

published in August 1792, the memorable year in which Robert Adam died and Britain's long struggle with Napoleonized France began. From this date to the year 1801, Pergolesi disappears from my research; then the fourteenth number is issued by his successor, whose name is spelt variously Dulauchamp, Dulouchamp, Dulongchamp, and who speaks of "the Late Signor Pergolesi."

Mr. Lenygon has said that Pergolesi works on into the nineteenth century. If so, and Dulauchamp's evidence neither confirms nor refutes this view, he manages somehow to live through eight years of bad times, and without any desire to complete his publication. Only four new plates are added by Dulauchamp, raising the total to seventy; and I learn from a Quaritch Catalogue that a reissue of the fourteen numbers dating from 1801 is printed on a bluish paper very poor in substance, and that the dates on some of the early plates are altered, as from 1777 to 1778. Dulauchamp, acting as a man of business, tried to earn shillings by harming a dead artist's handicraft.

There are two dedications, with engraved portraits, in the fourteen numbers, and both are addressed to nobles who are found among Robert Adam's clients and friends. I do not yet know in what way Pergolesi was helped by the Duke of Northumberland who died in 1786; and as for the second dedication, it appears in the thirteenth number, with a portrait of Elizabeth Duchess of Buccleuch (spelt Buccleugh by Pergolesi), whose husband was one of the pall-bearers at Robert Adam's funeral.

For the rest, what is our attitude to be towards Pergolesi's furniture? It is a topic full of pitfalls. Patterns for inlaid and painted tabletops are found among his designs; and a few pieces of wooden furniture, just roughly suggested, are placed

against the walls in three schemes for room decoration. It is a pity that the seventy plates have no wooden furniture—no chairs, tables, cabinets, stools—by which we can judge him closely, as we do in his designs for silver plate. But books on wooden furniture were so common in Pergolesi's time that it is easy to understand why he preferred to linger over another vogue. In Cescinsky's book, vol. ii, p. 355, it is said that Robert Adam "was certainly indebted to Pergolesi for many of his furniture designs, and this seems probable, but absolute proof is wanting,

Some of the furniture attributed to Pergolesi belongs, I believe, to Sheraton's last phase, that introduced into furniture a comical varied show of wild creatures, ranging from camels and dromedaries to "a griffin's head, neck and wings united by a transverse tie of wood, over which is laid a drapery, thrown easily over and tacked to behind." Sheraton might have remembered Bottom the Weaver's friend—a more homely animal with fair long ears. He speaks of chairs "whose front is composed of a dog's head and leg, with shaggy mane joined by a reeded rail"; and recently I examined two chairs belonging to this museum of zoological atrocities, but attributed to poor Pergolesi. They were painted white and red; their arms were formed by dolphins, carved and painted; lion heads appeared in the top-rail; and in the splat portion was some twisted wood-work that resembled crinkled tape. Yet those chairs, absurd in their details, had poise and style in their general appearance, and, though worn by long use, remained apart from the brief seasons of our perishable days.

In this article are several illustrations of a suite of Pergolesi which used to be in the late James Orrock's collection, and which can be accepted as genuinely typical. Lord Leverhulme has another suite, in his wonderful treasures at Hampstead; it has two large settees and six armchairs.

Alterations to Thame Park, Oxfordshire.

G. Berkeley Wills, A.R.I.B.A., Architect.

A WRITER in describing Thame Park some years ago says: "Within the limits of natural style it is difficult to find examples of architectural contrast more complete than that presented by the south and west façades of Thame Park. The south front is a most excellent and little altered specimen of the late phases of domestic Gothic, and was built at the moment when Renaissance influence had reached our shores, but, except very occasionally and generally in matters of internal detail, had not pierced the conservative shield of the English builder of Henry VIII's time. The western front was built two centuries later, after many generations of English architects had steeped themselves in Italian forms and principles, and the last trace of mediæval survival had vanished under the tyranny of triumphant classicalism."

The junction of the Tudor and Classic at the south-west corner is not so startling to-day as it sounds, owing to the

This Tudor wing, and also the older kitchen wing, have passed through many phases. The former was originally roofed with stone slabs, and the junction with the west front shows signs of nineteenth-century Gothic work, though possibly it may be of earlier origin.

About 1745 "Mr. Smith, an architect of Coventry," built the western front for the sixth Lord Wenman, to whose family Thame had passed about the time of the Commonwealth. Not very much is known of this architect, but he is reputed to have been connected with Gibbs in building Ditchley and the Radcliffe Library, and he built Edgecote, in Northamptonshire, which bears a likeness to the work here, and has the same arrangement of the grand staircase built clear of the main building to avoid screening the ground-floor windows.

This western block, which was very accurately set out, and is a good example of simplicity and restraint, contains a fine



SOUTH FRONT.

difference in levels, the mellowness of the buildings, and the huge box hedge at this point.

It is not possible to follow here the complete history of Thame Park, but the following points may be of interest. In the reign of Stephen, Bishop Alexander the Magnificent, a nephew of Roger of Salisbury, gave it as a site to a colony of the Cistercian mother house of Waverley. The house of Waverley, the first Cistercian monastery in England, was founded in 1128, and in 1139 building was begun at Thame. In 1530 Robert King was made abbot by Longland, Bishop of Lincoln, and it is to Abbot King that we owe, at any rate, the delightful low tower, if not the rest of the south front. An old Tudor external doorway still exists at the junction of the tower and main range of buildings, showing that the tower was added later, and the parlour on the first floor retains its linen-fold panelling, with internal porch, and carved wood frieze over, coloured in imitation of plaster, and showing clearly the influence of the Italians introduced into England in Wolsey's time. Illustrations of this room can be found in Garner and Stratton's book.

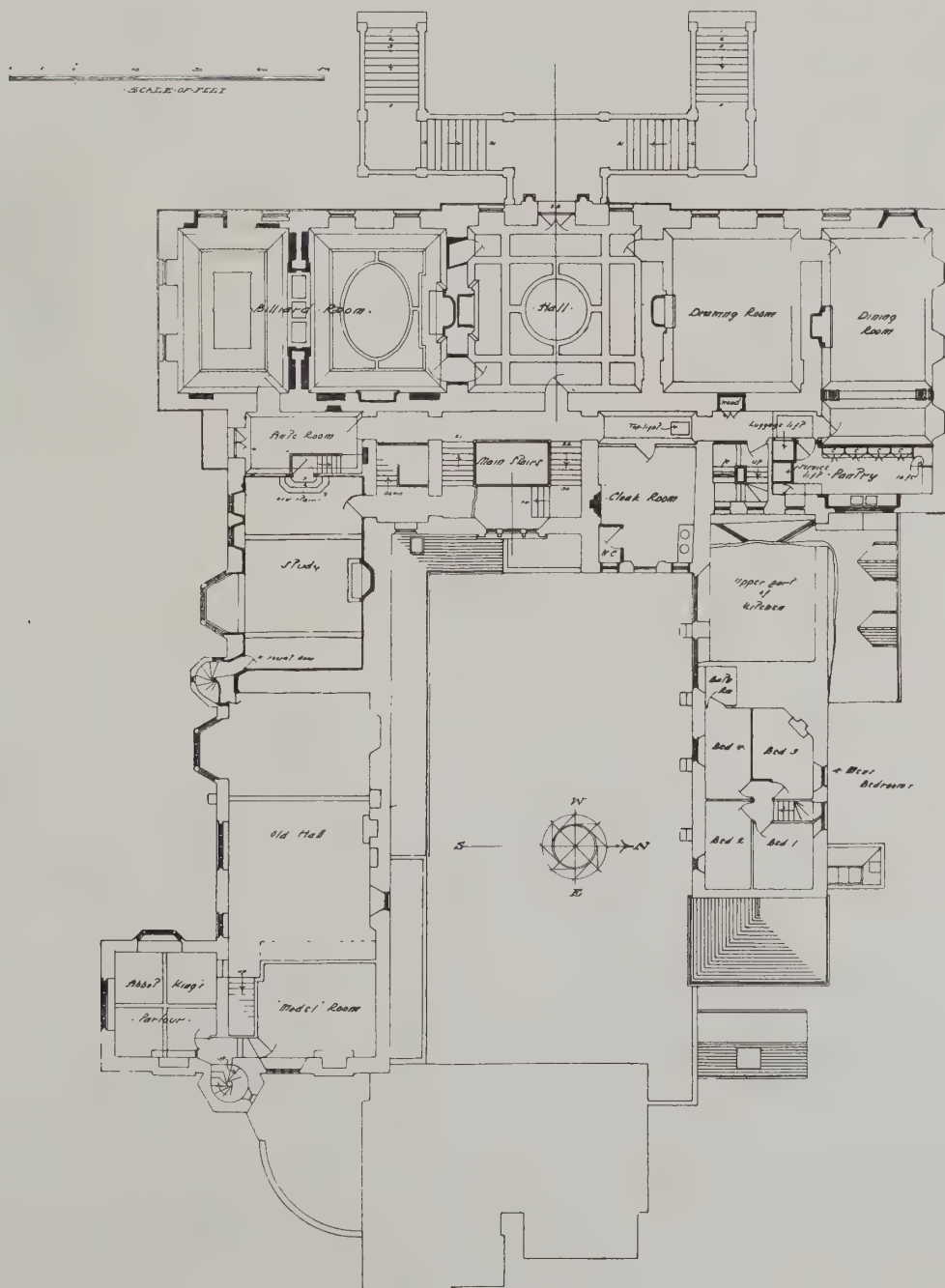
range of reception-rooms on the piano nobile, but these were found unfortunately to have been much interfered with, probably by the last Lady Wenman, who entertained William IV here, and died in 1870.

Fairly extensive alterations have recently been made to the house by Mr. W. H. Gardiner, in accordance with the designs and under the supervision of Mr. G. Berkeley Wills, A.R.I.B.A., of 7 Stone Buildings, Lincoln's Inn.

The structural alterations include the rebuilding of opening between billiard-rooms, new stairs from ante-room to study, new pantry at end of dining-room, heating chamber, rearrangement of bedrooms and bathrooms, new opening and columns at head of main stairs, new stairs from second to third floor, etc. An entirely new system of heating and hot-water supply has been installed, additional electric light and drainage, luggage and service lifts, and redecoration of the whole house with the exception of some of the rooms in the Tudor wing, which will not be occupied at present. A small separate heating system has been installed here to keep this part of the house warmed and ventilated. Three self-contained flats have



WEST FRONT.



PLAN.



THE BILLIARD-ROOM.



THE DINING-ROOM.



HEAD OF MAIN STAIRS.

been formed over the stables for chauffeur, stud-groom, etc., in the place of old lofts, and the cottages on the estate rebuilt or repaired.

The decoration consisted to a large extent in removing the nineteenth-century work. Some peculiarly repulsive decoration in the Louis XV style has been obliterated from the hall, and the thick coating of brown paint and varnish pickled off from enrichments and the magnificently carved wood overmantel in the Grinling Gibbons style.

The height of the billiard-room (16 ft.) was objected to by the new owners, and a deep cove cornice, with enriched plaster ribs, and a dado rail, was introduced successfully to make this room more "live-able." The finely carved pine mantel here was found in one of the bedrooms, pickled, and the woodwork left slightly waxed.

The height of the dining-room has also been apparently reduced by the deep frieze and beam necessitated by the

retention of the old columns with new Ionic capitals in place of the old badly modelled Corinthian capitals. These columns, which formerly stood where the new pantry is, and were imitation scagliola, are now finished ivory white, with egg-shell finish, similar to the new columns at head of main stairs and the woodwork throughout.

The enriched plasterwork on the beam was executed to the wishes of Mrs. Gardiner, who also chose the old mantelpiece here. Mrs. Gardiner was also responsible for the colour-schemes and furnishing, which give a delightful restful feeling throughout.

The imitation oak panelling and sash windows have been removed from the study, and the walls plastered and finished with a wood float and sanded texture. The old oak ceiling has been pickled, and one bay, which was in plaster painted brown, renewed in oak brought to the colour of the old oak work.

Some Italian Sun Pictures.



Photograph by H. R. Champion.

THE OLDEST TREES IN LOMBARDY, PLANTED IN THE TWELFTH CENTURY.



Photograph by H. R. Campion.

OLIVE-TREE AT VARENNA, LAGO DI COMO.



Photograph by H. R. Compton.

THE STEPS AT AZZANO, LAGO DI COMO.



Plate VI. January 1922.

THE BALUSTRADE, VILLA ARCONATI.

Photograph by H. R. Campion.



Photograph by H. R. Campion.

ENTRANCE TO THE VILLA ARCONATI, LAGO DI COMO.

War Memorial, St. Anne's Church, Birkenhead.

Messrs. Grayson and Barnish, Architects.



Photograph, Stewart Bale, Liverpool.

This memorial has been recently erected to the design of Messrs. Grayson and Barnish, of Liverpool. It occupies a satisfactory position—in the west entrance porch, under the tower, the ceiling of which is at belfry height. This loftiness gave the opportunity of introducing the canopy, but owing to its being placed over an entrance the treatment naturally follows the lines of a screen rather than of the traditional canopied shrine. The porch is lighted by three large windows, therefore the names are placed on the wide walls. The names number 120 and are placed under the names of their regiments. They are incised in the Roman manner for clearness, and owing to the side lighting are sufficiently legible without gilding or further treatment. The oak is treated with lime and wire brushes.

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Plate I.

February 1922.

FOUNTAIN IN FLORENCE.

From a Water-colour Drawing by William Walcot.

Rye in Sussex.

By Helen Ashton.

RYE is a very safe and secret town. It is built on a rock, and when it was young the salt water lay all round it.

Now that it is old, it lies among the salt marshes, where the lambs find the dike-water brackish at high tide and the gulls perch on the farm roof. From whatever compass-point you approach Rye, it stands up in the marsh like a pyramid, with all its red roofs crowded together, and topped by the tower of the church. Three rivers run at the foot of the town, and it looks across them to the deserting sea. Behind the town is a folded green tapestry of hop-gardens and oast-houses, receding farm by farm into the lonely middle of Kent. Rye has forgotten the time when its harbour ran six miles up the valley, past Udimore to Brede, when pilgrims by their thousands sailed thrice yearly to find Saint John of Compostella—when it was Rye Royal, and sent its ships to make a Channel fleet. Now the sea is three miles away; and it is only on September nights, when the floods are out and the tide making in the Rother, that you can see the town floating above the mist on the marshes, and think it an island still.

There is a little tour of Rye, compulsory for our visitors, which begins on the landward side. Here they enter by the last remaining gate of the four—Landgate, Strand Gate, Baddings Gate, and Ypres Gate—which broke the line of Edward the Third's fortifications. The two machicolated towers of the Landgate, and the stretch of town wall on the slope above Cinque Ports Street, are among the oldest stone in Rye. Within the ring made by these northward fortifications and the cliff few modern houses have been built; but the old houses have been patched again and again, with tile and weather-boarding, until from their groined cellars to their peaked roofs they figure the domestic history of four hundred years. Once inside the Landgate, the road climbs, shows you twenty miles of dim green saltings to the east, with Lydd Church and Dungeness Light on the horizon; and turns the corner into the most comfortable High Street in Sussex. Here there are red and yellow weather-tiled gables above the shops, a sundial like a locket, a bow-fronted chemist's window straight out of Caldecott, and through half-open doorways the quiver of leaves in gardens that no one sees. Half-way down the street is Peacock's Grammar School, the masterpiece of an unknown Caroline builder, translating his classics into plum-coloured brick. Here Thackeray had some schooling and sent his Denis Duval across from Winchelsea later. The school looks up Church Street to the squat tower of Rye Church and the great traceried window in its north transept. Across that window there travels to and fro the shadow from the 20-ft. pendulum of Queen Elizabeth's clock; and above the window is the clock itself, with its two gilded quarter-boys under their canopy, striking their bells in all weathers, and its gilded motto: "For our time is a very shadow that passeth away."

Over the road is the Town Hall, on its graceful arches that shelter the market, and a sundial across whose face Time—*edax rerum*—is figured running like the wind, with his scythe on his shoulder. But if these three figures—the one black and the two golden—recall Time's flight in this grass-grown corner,

they do it in vain. For no one in Rye has ever considered the flight of Time. . . .

The Church sits in a square of gabled houses, among an assembly of weathered tombstones. It is pleasantly mellowed outside, a little scraped and forlorn inside, shows a nice medley of styles beginning with the Norman, was twice burnt down when building, and claims to be the largest parish church in Sussex. The top of the tower is an airy 'vantage point from which you can number the roofs of the town, as well as the sheep on the marsh and the ships at sea. The east end is sustained by a pair of flying buttresses, which stride right over the path and plant their feet against a garden across the way, much as the buttress at Tours steps into the cloister of La Psalette. There is also at this corner the oddest little tower of Queen Anne brickwork, built on an oval ground-plan and surmounted by a kind of dome. I believe it shelters a spring, or conduit, but I never heard of anyone who had seen inside it.

From the north-east corner of Church Square, a cobbled passage goes to Lamb House, whose classical proportions seem yet to be informed by the suave spirit of Henry James. On the doorstep the artists perch in rows in the summer, like sparrows on a fence, immortalizing the angle of the church and the fifteenth-century cottage he bought up for fear anyone should renovate the curve of its tottering chimney-stack. Lamb House itself is in the purest Georgian tradition, from its stone steps to its dormered roof, and boasts one of those unexpectedly extensive gardens into which the back windows of a dozen neighbours enviously look. At the turn of the street is the little plaster garden-house, perched on the wall, at whose window the devout pilgrim sees, alas! no longer the bald silhouette—cut off at the shoulders like a Cæsar's bust—of the Old Pretender at work. This was the house at which Rupert Brooke made his unsuccessful attempt to visit the great man. "James and I have been out this evening to call on Mr. Henry James at 9.0. We found—at length—the house. It was immensely rich, and brilliantly lighted at every window on the ground floor. . . . We nearly fainted for fear of a company. At length I pressed the bell of the Great Door—there was a smaller door further along, the servants' door, we were told. No answer. I pressed again. At length, a slow, dragging step was heard within. It stopped outside the door. We shuffled. Then, very slowly, very loudly, immense numbers of chains and bolts were drawn within. There was a pause again. Further rattling within. Then the steps seemed to be heard retreating. There was silence. We waited in a wild, agonizing stupefaction. The house was dead silent. At length there was a shuffling noise from the servants' door. We thought someone was about to emerge from there to greet us. We slid down towards it—nothing happened. We drew back and observed the house. A low whistle came from it. Then nothing for two minutes. Suddenly, a shadow passed quickly across the light in the window nearest the door. Again nothing happened. James and I, sick with surmise, stole down the street. We thought we heard another whistle as we departed. We came back here shaking—we didn't know at what.

"If the evening paper, as you get this, tells of the murder of Mr. Henry James—you'll know."

History does not relate whether or no they attempted the august portal again by daylight. . . .

Round the corner is Mermaid Street, where the knowledgeable penetrate an undistinguished doorway to visit the half-timbered courtyard of the Tudor inn. The interior is also perfectly genuine, though the profusion of oak beams, stone hearths, and warming-pans may seem a little improbable to the cynic. Half-way down the hill is more Tudor work, at the "Old Hospital," whose elaborate timbers and plaster rival the "Mermaid" itself. In the seventeenth century its owner wrote complacently that this was the "best house in Rye." The title of hospital was not earned until the Napoleonic wars. If you are energetic you will go down the hill to the muddy quays and black warehouses of the tideway, and climb the cliff stairs again to Watchbell Street. Here, at the corner, a smuggling inn with a secret passage looks across Brede Marsh to the line of the Channel, to the dark wood at Winchelsea, and the curve of Fairlight Down.

Watchbell Street, where the alarm of a French invasion was sounded, is now so quiet that the grass grows beneath the stones; and there are ten-foot hollyhocks, year by year, in the courtyard of the deserted chapel.

The landward houses have walled gardens, but the houses on the seaward side have gardens that plunge straight down the cliff to the shipyard, where the stocks have not been empty since the thirteenth century, when Rye sent its five ships to the "Royal Navy of the Cinque Ports." The Rye boats are built with wooden pegs instead of nails, a fashion more durable than economical. Watchbell Street runs back to the church, with just one obvious allusion to the mediæval in the lancet windows of the Carmelite Friary, and others more subtle overlaid by tile and plaster. At the corner of the square a timbered cottage has been disinterred, and perhaps a little over-restored, in the name of Saint Anthony of Padua, who finds lost things. He swings on a sign outside it, looking not quite acclimatized. On the east side of Church Square three or four houses make the Flushing Inn, which has recently scraped the whitewash off its sixteenth-century fresco, and the wall-paper off its panels, and become a hostelry in earnest. I believe you could

lie in bed there under the eaves and look through the east windows into the church on Sunday mornings.

Down hill from Church Square is the little Norman Fort, built by William of Ypres, to guard the harbour, which then washed the roots of the cliff. We called this place "Wypers Tower" in our vernacular for centuries before an Expeditionary Force discovered its original in Flanders. It is four-square, with a round tower at each angle, and is a great place for the stringy yellow wallflowers that seek their nourishment out of old stones. The block to the east, which is crenellated in a far more rigorously Norman style than the Norman original, was added to house French prisoners in the Napoleonic wars, at the time when Pitt was designing Martello Towers and digging his Military Canal along the marsh.

At the foot of Wypers Tower is a kind of fortified bowling-green, called Gun-garden, which lies out of the wind and catches the sunshine all day. It is seldom without its old men sitting in the lee of the wall, or its children climbing the tarred cannon and the anchor fished up from the bottom of the sea. Here you can lean breast-high on the parapet and see the three rivers of Rye—Rother, Tillingham, and Brede—run together below you. At high springs the prospect is white with water, overflowing all the dikes; and apes the Elizabethan harbour for an hour or two. But at other times you have only three winding mud-creeks among the flats; and the Channel is withdrawn behind the pebble ridge at Camber, three miles away. To the west, across the salt marshes that have risen out of the old harbour, lie the low hills of Winchelsea and Guestling, and the high hill at Fairlight, all crowned on a windy day with turning sails. Down



WINCHELSEA CHURCH PORCH.

in the marsh is the little Castle of Camber, with its five absurd towers, that sat on the harbour mouth when Henry the Eighth built it, and within fifty years was left high and dry among the sheep. Due south lies the last of Rye's trade among the tarred huts and fishing boats of Rye Harbour, and the shallow bar at Rothermouth where the tide runs like a millrace through the shingle. Across Rother you can see the whole of Romney Marsh with its sheep and sea-gulls, its reeds and willows, its churches and farms, sweeping past Brenzett, Dymchurch, and Lydd to the lighthouse pillar low down at Dungeness, and the far, faint quarries on the Kentish Downs. . . .



VIEW FROM LAMB HOUSE.

"The fifteenth-century cottage he bought."



MERMAID STREET.

"Round the corner is Mermaid Street."



THE CUSTOMS HOUSE.

"Down the hill to the muddy quays."



WATERHILL STREET.

"A timbered cottage has been disinterred."



CHURCH SQUARE.

"Down hill from Church Square."



YPRES TOWER.

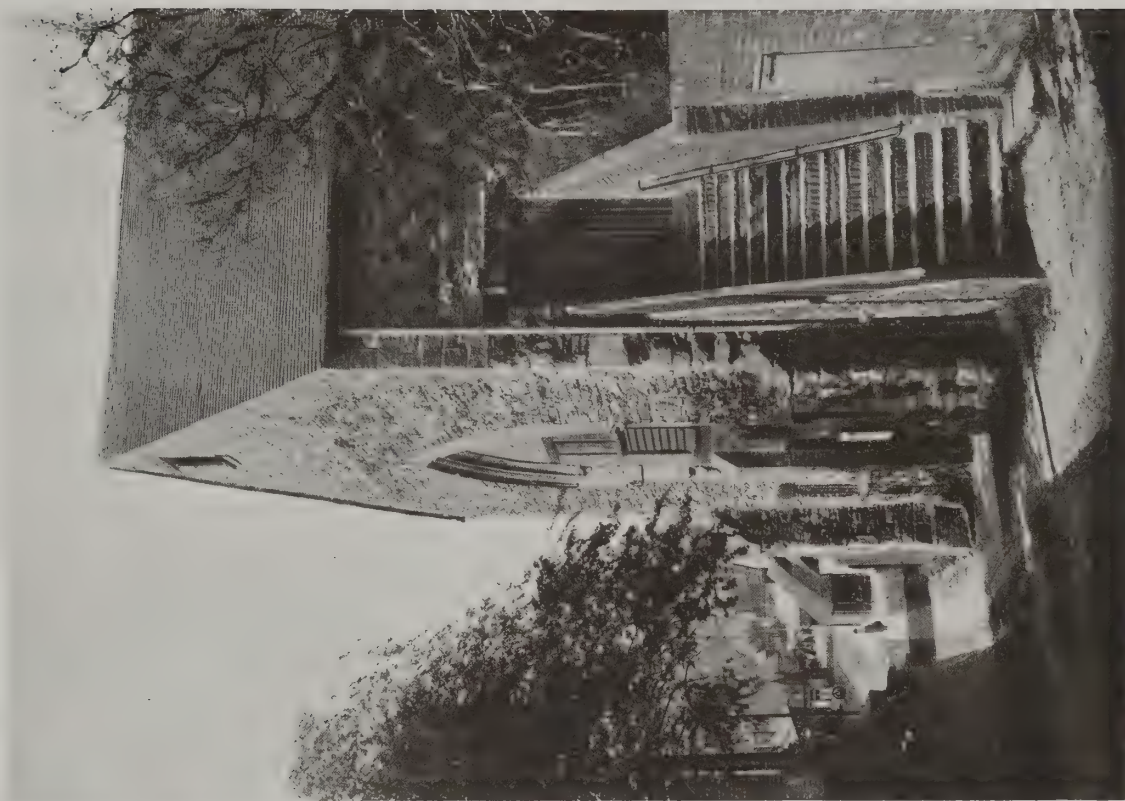
"At the foot of Wypers Tower lies . . . the Gungarden."



THE OLD HOSPITAL, MERMAID STREET.



RYE CHURCH AND TOWN HALL.



THE MONASTERY.



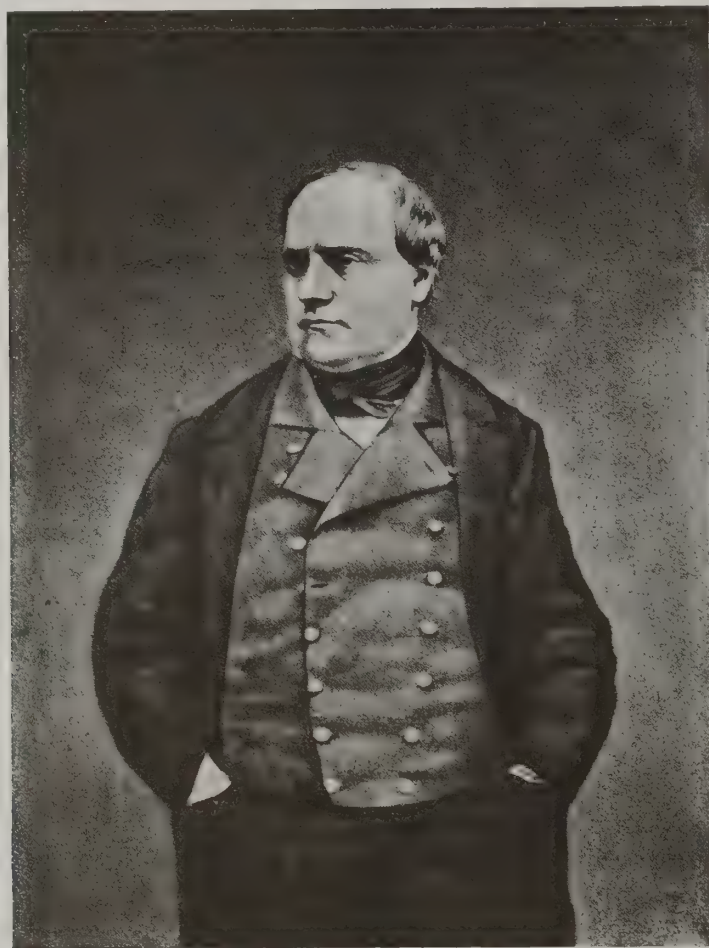
HENRY JAMES'S HOUSE.

A Pre-Eminent Sculptor : Antoine Louis Barye.

By E. Beresford Chancellor, M.A.

IT is unfortunately a commonplace that England knows little concerning the great men of other countries. The efflux of time occasionally brings with it a certain apprehension of outstanding Continental personalities, so that at least their names, if not the extent and quality of their achievements, come to be recognized by that curious entity, the man in the street ; and there are who talk glibly of Hugo or Pasteur, Berlioz or Méryon or Delaroche, without these names really conveying any but the vaguest ideas as to what their bearers produced in the different directions in which they laboured. It is a sad and sobering thought that this should be so. Here

hardly knows the name (let alone the production) of the man who in his particular direction of plastic art was *sui generis*. In our museums you may see some of his output, and those who have given special thought and study to such matters realize his greatness ; but outside an esoteric circle he is as unknown as Rodin would have been had not W. E. Henley insisted on our recognizing that supreme artist ; or as, in all probability, Goethe and Schiller would have been had they not had able and determined sponsors in De Quincey and Carlyle. There is no excuse in these days, when all the world has been or is going to Paris, for at least the artistic products



ANTOINE LOUIS BARYE.

we are separated but by twenty odd miles from the most artistic of modern countries—one, too, which has produced writers and men of science of first-rate importance, and we are blissfully ignorant of the existence of many of its most notable human products.

The neglect of Barye is a striking proof of this insularity. In the Paris of his birth and artistic existence there stands a statue to his memory. That statue bears on it the record that it was erected by French and *American* admirers of his incomparable genius. England, divided but by a strip of water from the land that produced him, took no part in this tribute to his memory ; England, to-day, which is nearer Paris by several hours than it was when that memorial was erected,

of outstanding Frenchmen to be unknown to us. The Louvre and the Luxembourg teem with their work ; you can hardly move an inch in *la ville lumière* without encountering the work of its notable sculptors, from Jean Goujon and Ligier-Richer to Pigalle and Clodion, Falconet and Pajou, Rude and Carpeaux, Falguière and Frémiet, and the rest. In the statue-studded gardens of the Tuileries you may see the masterpieces of Barye, and those terrific lions with which Cain proved himself so capable a pupil of the greater man. In spite of a monumental book on Barye and his Works, by Roger Ballu, which appeared in 1890, and Delteil's monograph in "*Le Peintre Graveur Illustré*," there has been little or nothing written in England about this remarkable artist ; and I can only

ANTOINE LOUIS BARYE.



Plate II.

LION AND SERPENT, BY BARYE.

February 1922.



JAGUAR DEVOURING A HARE.

call to mind a short article by Gustave Geffroy on the subject, which appeared in "The Magazine of Fine Arts" for 1905. In saying, therefore, something about the man and his output, one need not fear the accusation of going over well-trodden ground.

There seems no doubt that even in France Barye's great gifts were for long overlooked, and Ballu commences his exhaustive study by these words—words that may, perhaps, help to excuse our abysmal ignorance on this side of the channel.

"Je suppose que les œuvres de Barye subissent un jour le sort des antiques de Pompéi : c'est-à-dire qu'après un enfouissement de plusieurs siècles le sol le rende à la lumière ; les hommes d'alors les prédestinés en qui résideront encore le goût et l'amour de l'art, devant ces beautés inattendues, à la lecture de ce nom révélé, ne s'écrieront-ils pas : "Quelle était donc la génération qui vit naître et se développer l'œuvre de Barye et négligea d'entourer l'artiste d'une célébrité capable de lui survivre !" Quatorze ans se sont écoulés depuis le mort du grand sculpteur, et voyez dans quel abandon est laissée sa mémoire."

The analogy between the regardless eyes of contemporaries concerning Barye and the same myopic vision in the case of Méryon will strike those who are acquainted with the lack of recognition secured by these twins of genius. Barye did not often allow the pen to occupy those fingers which were so amazingly deft with the chisel, but on one occasion he did set forth the main events of his life,* and this forms a peg on

which to hang a slight record of his career and output. Of this the outstanding features are as follows : He was born in Paris on 15 September, according to Ballu, although Delteil says 24 September, 1796 ; and so backward was he that at the age of twelve he was unable to read. His father, a native of Lyons, was a jeweller in Paris, his mother having been a Mademoiselle Claparède. In his early teens Barye was apprenticed to an engraver named Fourrier, or Fournier, but in 1812 he was swept into the army, although, happily, he found himself in a not uncongenial military position, being employed, on the topographical side, in modelling plans in relief. Two years later, owing to the débâcle which occurred to Napoleon's legions, Barye seems to have automatically escaped from military service, and in 1816 he became a pupil of Bosio, transferring himself, in the following year, to the *atelier* of Gros. Here he worked industriously, and in 1820 he obtained the second Grand Prix for sculpture. At the same time he was not making much money, and as he had married in this year he cast about for some means of augmenting his small and precarious income. To this end he entered the workshops of Fauconnier, and the hands that were to produce the famous Lion and Serpent, and were to give life to the Theseus and Minotaur, were employed in fashioning articles of jewellery and other kinds of decorative bijouterie. That he must still have found time for more ambitious work is proved by the fact that in 1827 he sent his first exhibit to the Salon. Four years later he obtained a gold medal, and in 1833 his "Lion devouring a Serpent" caused him to gain the *Croix d'Honneur*.

By now he had become more or less known to a few who realized the true greatness of the man who could stamp his

* A facsimile is given of this autograph in Vol. 67 of "L'Art."



PROWLING TIGER.

individuality and genius equally on monumental sculpture, and on such trifles as paper-weights and similar utilitarian objects. Gigoux lithographed his portrait, and with the exhibition of his *Cerf aux prises avec un lynx* his fame became extended even beyond the realms of those private patrons who had long recognized his splendid powers, and for whom he almost entirely worked. He had been given the post, humble enough considering his qualities and claims, of Keeper of the Plaster Casts in 1848, and in 1854 he became Professor of Designs. He had always been anxious to obtain academic honours, no doubt because he knew that by such means his work would secure a better chance of a wider recognition; but he was invariably defeated, and by far inferior men. Thus, in 1819, he had entered for the Prix de Rome, and it went to M. Vatinelle; in 1820, 1821, and 1822 he again competed, and his successful rivals were Jacquot, Lemaire, and Seurre the younger! These defeats left wounds which never entirely healed, although his eventual election to the Institute must have helped to obliterate them.

Amidst accumulating debts, which it took twenty years of incessant labour to wipe out, he worked on, superbly detached and aloof, producing that wonderful menagerie in which the life of the jungle and the prairie, the forest and the fields, is revived with a force and truth never before or since attained by a worker in bronze or stone. It was not, indeed, till after his death in 1875, when an exhibition of his works was organized in the Ecole des Beaux-Arts, that Barye began really to be recognized as a master.

It has been truthfully stated by Geffroy that "manifestations of Barye's genius may at last, without arousing protest,

be classed among the highest and most original that have ever been produced since man first attempted to express mental and physical life through the medium of stone and bronze." His "Theseus and the Minotaur," his "Tartar Warrior," his "Juno," etc., prove how great he was as a sculptor of man; his groups War, Peace, Force, and Order, in the Tuileries Gardens and the Cour du Carrousel, show how he could combine into a living whole the ethical as well as the physical attributes of humanity. By his statues, such as those of Charles VI, Joan of Arc, Gaston de Foix, and Bonaparte, he proved himself an equal of the great figure-sculptors of France. But it is by his representations of animals that he will live, not as the equal of any, but as the superior of all.

Animal life was to him an obsession. He was a naturalist who left the results of a lifelong study in the media of bronze and stone. At the Jardin des Plantes he watched, day by day, the animals' varying moods: their fury, their playfulness, their lynx-like observation, their curtailed strength, their ferocity and their restless involutions. To this he brought that "inward eye" which saw them in the jungle creeping towards their prey, bounding on some wretched victim, tearing limb from limb some devoted quarry. The impressive intentness, looking so far into the distance, of the lion; the paralysing eye, burning bright, of the tiger; the jaguar's snarling ferocity, and the panther's stealthy tread, all found in him their historian—an historian who had studied their ways and habits with the meticulous care of a student, and with something of a lover's sympathy and insight.

The classic convention was given its death-blow when Barye took up his chisel and wrought into palpitating life the



TIGER DEVOURING A CROCODILE.

plastic clay. He is the Pygmalion of the Jungle. His lions, as they confront us in public places, large and terrible as they are in their native haunts, or diminutive in the glass cases of museums or on the tables of collectors, are no longer the harmless creatures of the old masters whose gambols would not terrify a child, and whose graceful paws rest on the conventional globe. They are the actual thing, with muscles showing clear beneath the skin of bronze, with sleek and flexible fur that takes every undulation of their feline movements. As you gaze at one of his animals you feel that in an imminent moment it will move, the great paw will descend irresistibly, the cruel jaw will open wide, and the grinding teeth will tear its victim limb from limb. That lion which holds the serpent beneath its extended claws, and snarls at its opponent in a horrid uncertainty as the baleful head rears up and the dreadful fang shoots forth—what will be the end of that terrific struggle? For ever are they held, brute and reptile, in a poised and doubtful suspense. Barye gives us the first act of the drama; but it is, too, the quality of his tremendous genius to supply us with a kind of insight whereby we may read the successive stages of that struggle and witness in our mind's eye its final development. Every phase of animal life seems to have been as an open book to that instinctive student. We get the drama in which the furious pursuer tracks down and does to death the weak and terrified fugitive; or the Homeric combats in which force is opposed to equal force, or mere strength is pitted against cunning and resource. But we get, too, the idylls, whether it be in the stag bounding lightly and joyously through the brushwood, the dog lying lazily in the sun, the cat demurely seated before the hearth of

domesticity. His tremendous elephants trot along with an agility that is never seen outside the jungle; his alligators move painfully their long iron-bound and fearful jaws, and yawn ridiculously as they must do in some ink-like swamp in the primeval forests of the new world; his serpent twists its obscene length round the devoted horse and rider on whom it has descended like a flash of lightning, or engulfs into its capacious jaw some wretched creature whose power of flight has been fascinated away by its hypnotic eye. If it may be truly asserted that every creature he has reproduced is photographic in its accuracy, it may as certainly be said that into that photographic rendering there has passed the Promethean touch which has given life to its reproduction, and has stamped the vitalizing genius of its portrayer on the subject of his choice.

Barye's art was his life; that reserved, modest nature, incapable of untruth, as we know it to have been, seems eminently suitable to have produced these intensely true and unmeretricious renderings of the natural life he set himself to portray. His profundity of observation was only equalled by his strenuous accomplishment; simple in his life, his glory remains for ever in his marvellous achievement. Had it not been for the work of such a follower as Edouard Cain, as a sculptor, and for such similar powers of observation as men like Nettleship and Swan and Wardle have exhibited in another direction of art, we might have regarded Barye as the first and last of a school in which savage animal life has been rendered with the utmost power and the most consummate knowledge. As it is he stands forth, as Théophile Gautier once said, the Michelangelo of the menagerie.

Saxon Survivals in the Smaller English Church.

By Ulric Daubeney.

ONLY those who have made a careful study of ancient churches realize how extensive and how scattered are the remains of Saxon ecclesiastical architecture in England.

Antiquarians are familiar with such names as Barnack, Brixworth, Bradford-on-Avon, Earl's Barton, Deerhurst, and perhaps a dozen more where exceptional Saxon features survive, but the many places where may be found less imposing details, to the majority of students remain an absolutely

disclosed. Setting aside one or two of these claims as doubtful, five at least had never before been noticed in print, yet that they did present Saxon indications remains above all reasonable grounds for dispute.

Despite the further survivals which careful observation and possible accidental discoveries in the future may disclose, it seems at first sight curious that so comparatively little of pre-Norman work remains, bearing in mind that the majority of parishes possessed churches at the time when Domesday



TYPICAL SAXON ARCHES, BRADFORD-ON-AVON.

unknown quantity. Dr. Cox, in dealing with pre-Norman architecture in this country, puts the number of indisputable examples at from 225 to 250, figures which will surprise some ecclesiologists, but at the same time doubtless represent a cautious estimate. All individual districts have not as yet been systematically examined. The writer, in a research which included eighty churches in the Northern Cotswolds possessed of Norman evidences, found Saxon work distributed among them thus: nine churches with obvious structural features; at least eleven more with details such as carvings, fragments of masonry or crosses, and sundials; and two other churches beneath which Saxon foundations had in recent times been

Survey was made. Of these, however, at least ninety per cent. appear to have been rebuilt during the acknowledged Norman period, others were demolished in the succeeding centuries, while the ravages of Time were vigorously precipitated by the all-destroying lust of the early and the late Victorian "restorer." Hence the number of churches which present extensive structural features of the Saxon type must of necessity be limited; but, without indulging faddish speculations, almost unlimited must be the fragmentary remains, as often as not still hidden beneath plaster, embedded in later masonry, or even buried under ground.

Saxon survivals are distributed among nearly all the



TYPICAL SAXON WINDOW.



SAXON CRUCIFIX. (The Niche is Decorated.)

English counties, from Northumberland to Kent, and Hereford to Norfolk, but among the most prolific districts may be mentioned those of Berkshire, Lincolnshire, Yorkshire, and Northants. In certain cases the early character may not at once be patent to the inexperienced eye: it is, perhaps, deduced rather from the conformation of the ground plan and the general proportions of the building—technical points which it is not intended to dwell on here, because of more general utility will be some illustrations of those distinctive features by which the handiwork of the Saxon mason may be detected almost at a glance.

The method of design and building which goes by the name Saxon may be said to date from the arrival of St. Augustine in England, and it did not in all places absolutely die out until about the year 1075, although the style known as Norman actually began to appear during the last years of Edward the Confessor. In a simple manner Saxon work may generally be recognized by the peculiarities of the masonry, by the design of windows and arches, and by the character of the carvings.

Saxon walls are thin as compared with Norman, being sometimes less, but seldom more, than a yard in thickness; on the other hand, their height is often proportionately very great; the diminutive nave at Bradford-on-Avon, only 25 ft. 2 in. long, is 25 ft. 3 in. high. Norman walls generally consisted of a rubble core with ashlar facings; but although the Saxons were familiar with the use of ashlar, their rough-built walls were more often disguised only by a covering of plaster.

A favourite form of construction was that which goes by the name of "herring-bone masonry"; but, apart from independent evidences, this gives no conclusive proof of Saxon origin, for work of such a nature is found in buildings as early as Roman and as late as Norman; Norman herring-bone masonry, however, was generally more solid and more regularly laid than Saxon.

The quoins, or angles, of a Saxon building sometimes afford a more reliable test. Early examples were rather irregularly built of piled-up massive blocks, but later buildings frequently show "long and short" work—that is, carefully shaped oblong stones placed alternately horizontally and vertically—a constructive type quite foreign to Norman and later methods. Long-and-short work usually appears also in "pilaster strips," another highly significant feature. These are narrow vertical ribs of masonry, projecting only an inch or two from the surface of the walls in which they appear. Because in no way to be considered as buttresses—a form of support unused by Saxon artificers—it is usual to regard the pilaster strip solely as an ornament; but although in many late tenth- and early eleventh-century towers its profuse occurrence gives, and doubtless was intended to give, a strikingly handsome effect, in other cases the ornamental result is absolutely lacking. Probably, like the long-and-short work in the quoins, pilaster strips served a useful purpose in helping to bind rubble masonry: the idea that such features, which are found generally in the later buildings, were merely designed to imitate in stone the primitive forms of timber construction seems, to say the least, grotesque.

Less frequently than any of the above characteristics whereby it is possible to distinguish Saxon masonry will be found the evidences of chevron or herring-bone tooling, as opposed to the simple diagonal strokes made by the Norman mason's axe. Externally the weathering of centuries may have obliterated signs of this typically Saxon method of hewing stone, but occasionally it is still to be distinguished in less exposed positions, particularly on the interior surfaces of the contemporary stone coffins.

Having examined the general characteristics of the masonry, it will be well to look at the windows. These, in Saxon work, are played internally and outside; and although



SAXON DOORWAY OF SIMPLE CHARACTER.

the occasional very narrow windows may not be easy to differentiate from Norman, it is more usual to find wide apertures, often tending towards the straddled type, the opening being narrower towards the top than at the bottom. Occasionally, as at Deerhurst, the windows are angular-headed, while double-splayed clerestory or other high-placed lights may be circular, and are distinguishable from similar windows of later date in that they are seldom, if ever, as much as a foot in diameter. Belfry windows are often typical in having two or more semicircular headed lights divided by a central ornamental baluster, the whole feature occasionally being contained within a single plain hood-mould or arch; such windows, however, should be examined cautiously, for a similar type of belfry light was used extensively by the Normans.

Saxon doorways and arches generally may be known (1) by the occasional occurrence of long-and-short work in the jambs; (2) by their narrowness in proportion to their height (this is remarkably apparent in the chancel arches of Escomb and Bradford-on-Avon, the latter being 9 ft. 9 in. in height, but only 3 ft. 6 in. wide); (3) by the very rare appearance of a supplementary arch or order within the main arch; (4) by the plainly squared jambs and imposts, which, however, are sometimes chamfered as in Norman work; (5) by the arches inclining more generally towards the stilted than towards the exactly semicircular or segmental later type; (6) by the tendency to the straddled design, as found in windows; (7) by the occurrence of triangular heads, as noticed also in windows; (8) by the absence of decoration.

Saxon mouldings, in general, are decidedly crude, and when



SAXON TOWER, DEERHURST. (The upper part is later.)

they do appear they stand out in relief, instead of being incised. In many cases the surrounding stone was excavated in order to form a raised design, and, indeed, the circular arcadings which surround the Bradford-on-Avon chapel were cut out after the actual walls had been erected. More decorative mouldings, when they are present, usually take the form of interwoven spirals or knot-work designs, such as covered fonts and crosses, small portions of which have frequently come to light during restorations, and which should still be visible somewhere about a church, carefully let into the wall of porch, aisle, or vestry.

A detail which is easily overlooked, but which sometimes provides a hint as to age which might otherwise be impossible to distinguish, is the Saxon sundial. This (lacking, of course its wooden gnomon) in the more primitive examples will be incised, but sometimes a carefully wrought dial may consist of a beaded circle divided into four by raised or incised radii placed at right angles, with the two bottom segments bisected by radii also in relief. Three or more of the lower radii will probably be marked by crosses, as denoting important canonical hours or "tides," and there may also appear minor (incised) subdivisions; but Saxon dials are in the main distinguished by the limited number of their radii as compared with examples of Norman and later date, which frequently recorded all hours from 6 a.m. to 6 p.m. The most likely place in which to discover such a sundial is over a southern doorway, but there is no accounting for the eccentricities of rebuilding or "restoration," and examples could be quoted of sundials in north walls, and even inside the very church itself.

Cubley Village, Penistone, Yorkshire.

Herbert Baker, F.R.I.B.A., Architect.

MESSRS. CAMMELL LAIRD, who have large steel factories in Sheffield, also own important steelworks in the village of Penistone, to which they have recently made large extensions. Penistone being a small village, they acquired an estate about a mile away from their works, and half a mile from the present village, on land that rises to about nine hundred feet above the sea, overlooking the extensive Yorkshire moorlands. There was local opposition to the site, as some people wished to extend the village towards the factories. Messrs. Cammell Laird opposed this, knowing it would result in a congested area round the factories, following the bad examples of factory towns in the past, and opposed to the principles of garden-city planning. It is certain that the inhabitants of the new village will be ultimately grateful to Messrs. Cammell Laird for establishing it on the plateau, with enjoyment of the purer air and finer prospects discounting the distance from the works and the boisterousness of the moors.

The village was designed so that the Green and Institute are placed on the highest and flattest part of the plateau. The main road to it converges on a memorial, and is a prolongation of the old street of Penistone; it is axial with the tower to the church, a beautiful feature of the landscape. Another road from the playing-field converges to the Cross; between these two roads the planting of trees has been so designed that distantly across the valley the axial view will focus on the chimneys and buildings of the steelworks and the woods on the distant moorlands.

Because these two roads climb to the plateau it has involved building the more expensive part first; the remaining roads circling the Green have been laid out on the natural contour lines of the hill.

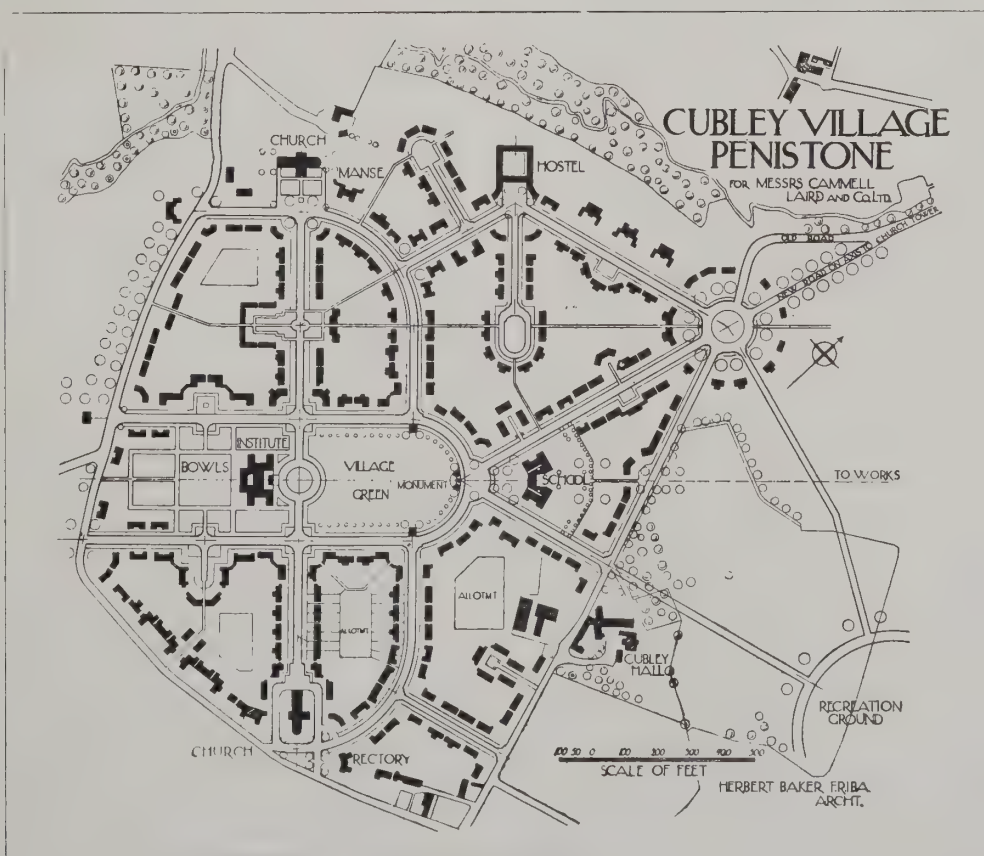
Buildings in Penistone in the past have consisted of stone walls and stone roofs, as these materials are found abundantly in the neighbourhood, and in the new village it was intended to use stone. Not only for architectural, but also for patriotic reasons it was meet, since the Ministry of Health advertised that there was a shortage of bricks and transport, asking those who intended to build to use local materials. However, owing to dislocation by the war, building in stone, however simply detailed, proved to be inordinately expensive, and when the designs went through the mills of the Ministry of Health stone walls and roofs disappeared, with the humiliating result of witnessing good building stone being brought to the site, put into crushers, and ground for concrete blocks. Care was taken to get variety of texture and colour into the blocks, which were made on the Winget principle, by using varied stone and sand, and varying the surface texture. These walls are built with a cavity.

The houses are planned variously to meet the different conditions of the site and aspect; all living-rooms have morning or midday sun, and all larders a cool position.

Messrs. Cammell Laird added at their own expense a brindle brick of reddish brown and blue for plinths, chimneys, and porches, and green and grey Westmorland slates for the roofs. They paid the cost of making the chimneys larger and higher, so that a great deal was done towards rescuing the cottages from the monotonous state in which they emerged from the Ministry of Health.

The size of the rooms was based on a liberal interpretation of the first recommendation issued by the Ministry, and they are therefore larger than those of the revised schedule.

The comfort of the householders has been well cared for.



PLAN OF LAY-OUT.

The sculleries are lined with brown glazed bricks, and the majority of houses have bathrooms and lavatory basins upstairs, with hot water laid on. Plate racks, large draining-boards, and a dresser are provided in every living-room. A fitting of great utility is the drying-rack suspended from the ceiling in front of the kitchen fire. Cupboards are amply provided, and wherever construction permitted they were

made in the bedrooms. The sanitary and storm-water drainage was carried out under the direction of the London Sanitary Protection Association.

It must give Messrs. Cammell Laird and their chief engineer, Mr. H. C. Loving, no less than Mr. Herbert Baker, the architect, Messrs. J. Laing and Son, of Carlisle, and Mr. Lionel Pearson, who acted as resident architect through the



DOWN STREET TO THE TOWER OF THE OLD CHURCH OF PENISTONE.



HOUSES ROUND FUTURE VILLAGE GREEN.

initial stages of the work, the keenest pleasure to look on the transformation of this moorland into a pleasant village in sympathy with its environment : and to have surmounted, after three trying years, the difficulties imposed by the economic stringency and labour shortage—exceptionally severe at Penistone—and the hostile elements of nature in this bleak situation.

As for the planting, owing to the soil and climate the

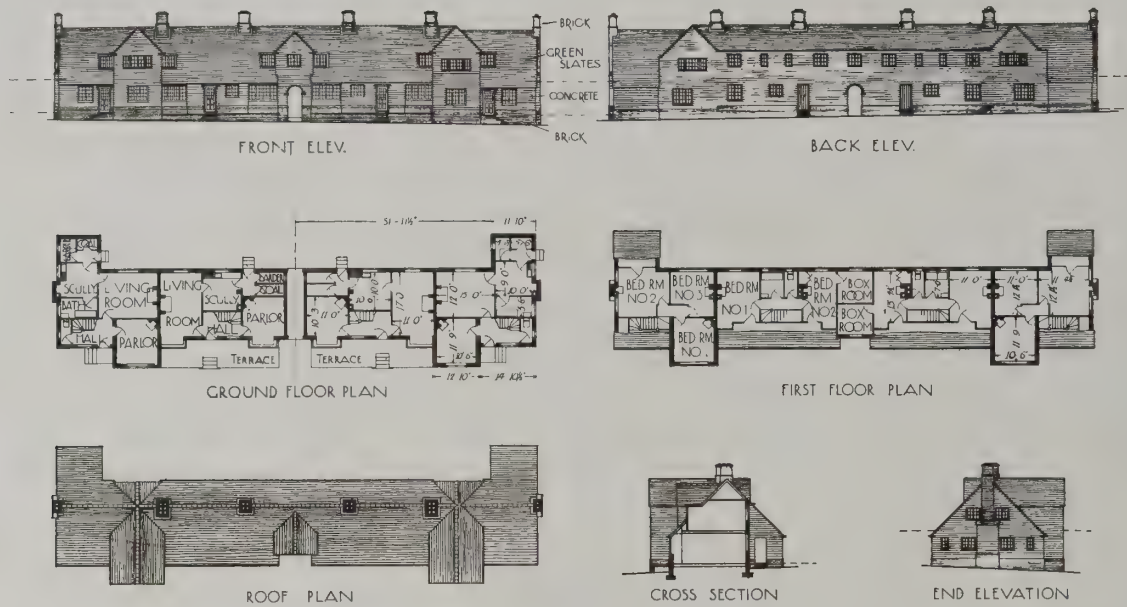
variety of trees had to be strictly limited to beeches, sycamores, hollies, rowans, and thorns. Liberal gardens have been provided to each house, with allotments in central spaces. If the tenants take pride in their houses and gardens commensurate with the generosity of the company, who made a free gift of the land and funds over and above the inadequate grant provided, the new village of Cubley should be a thing of beauty and of pride to the neighbourhood.



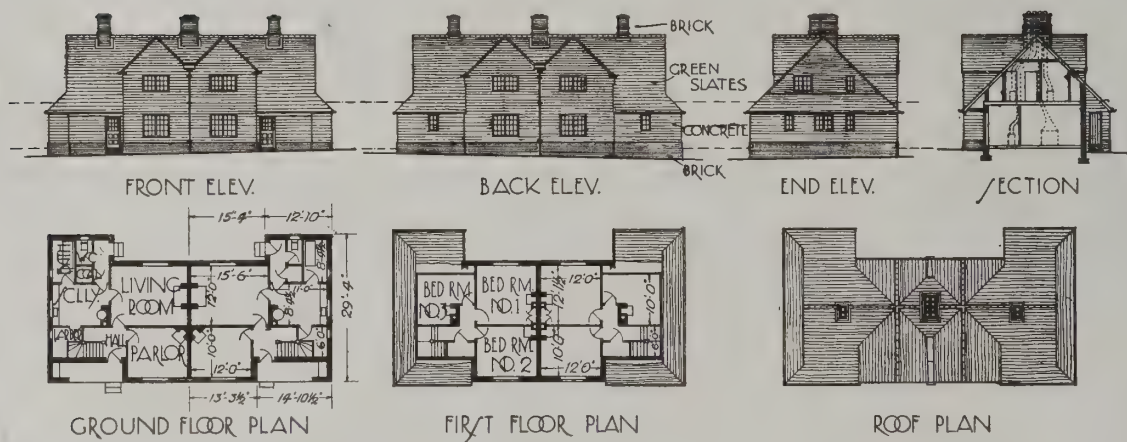
A GROUP OF HOUSES IN RECESS FROM ROAD.



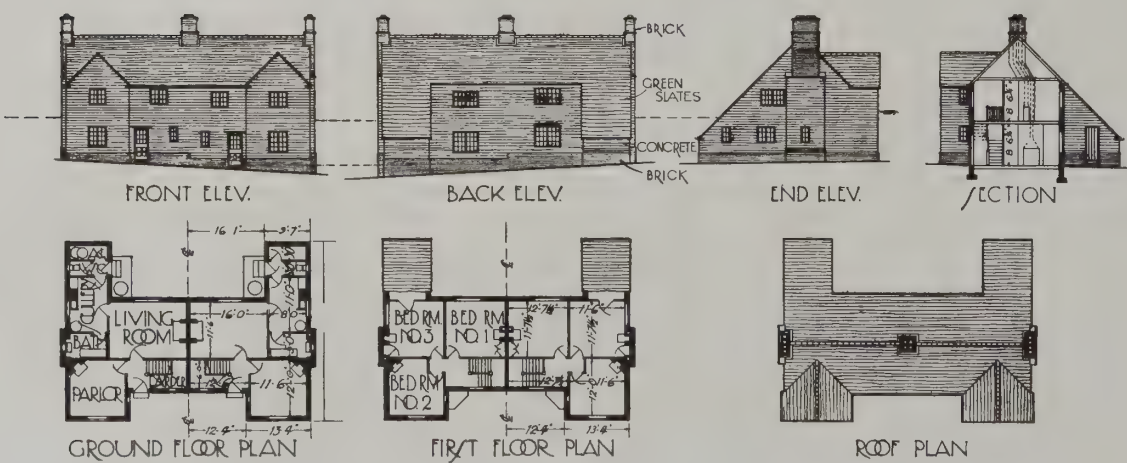
COTTAGES OF THE SMALLER TYPE.



Grade 3, Type "A."



Grade 3, Type "B."



Grade 3, Type "C."

HOUSE (c. 1780) IN ST. MARY'S STREET, ELY.



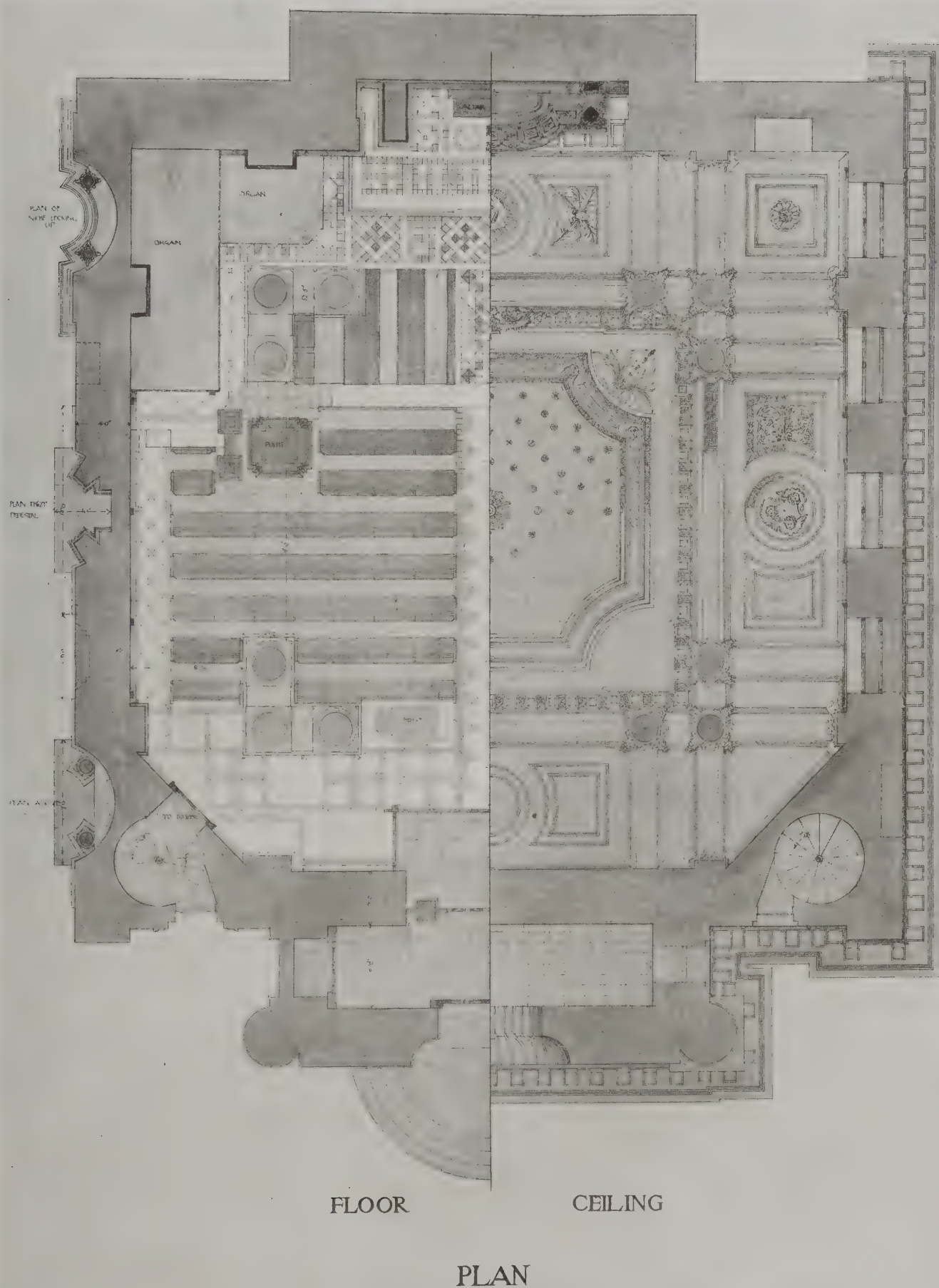
Plate III.

February 1922.

Not all the fine town houses are in the largest cities. This excellent example of unaffected dignity, for instance, is one of the many sedate Georgian houses that grace most of our minor towns, and more especially the cathedral cities. It should be noted that the date conjecturally assigned to this house is that of the Gordon Riots, *temp.* George III.

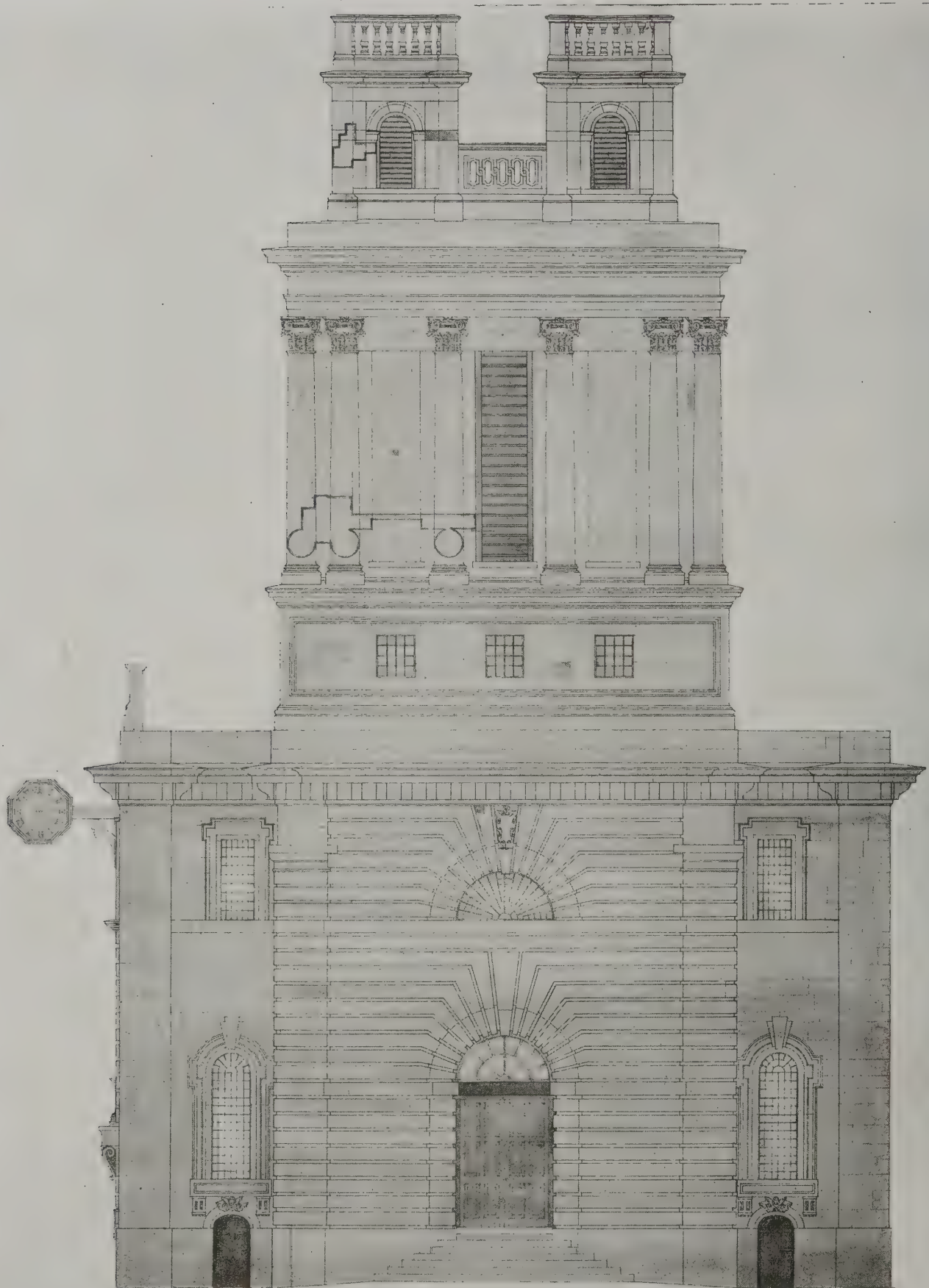
“The A.R.” Measured Drawings Competition.

The Prize Drawings.



ST. MARY WOOLNETH, LOMBARD STREET, E.C.

Measured and drawn by L. Magnus Austin.



WEST ELEVATION

1/4" = 1' 0"

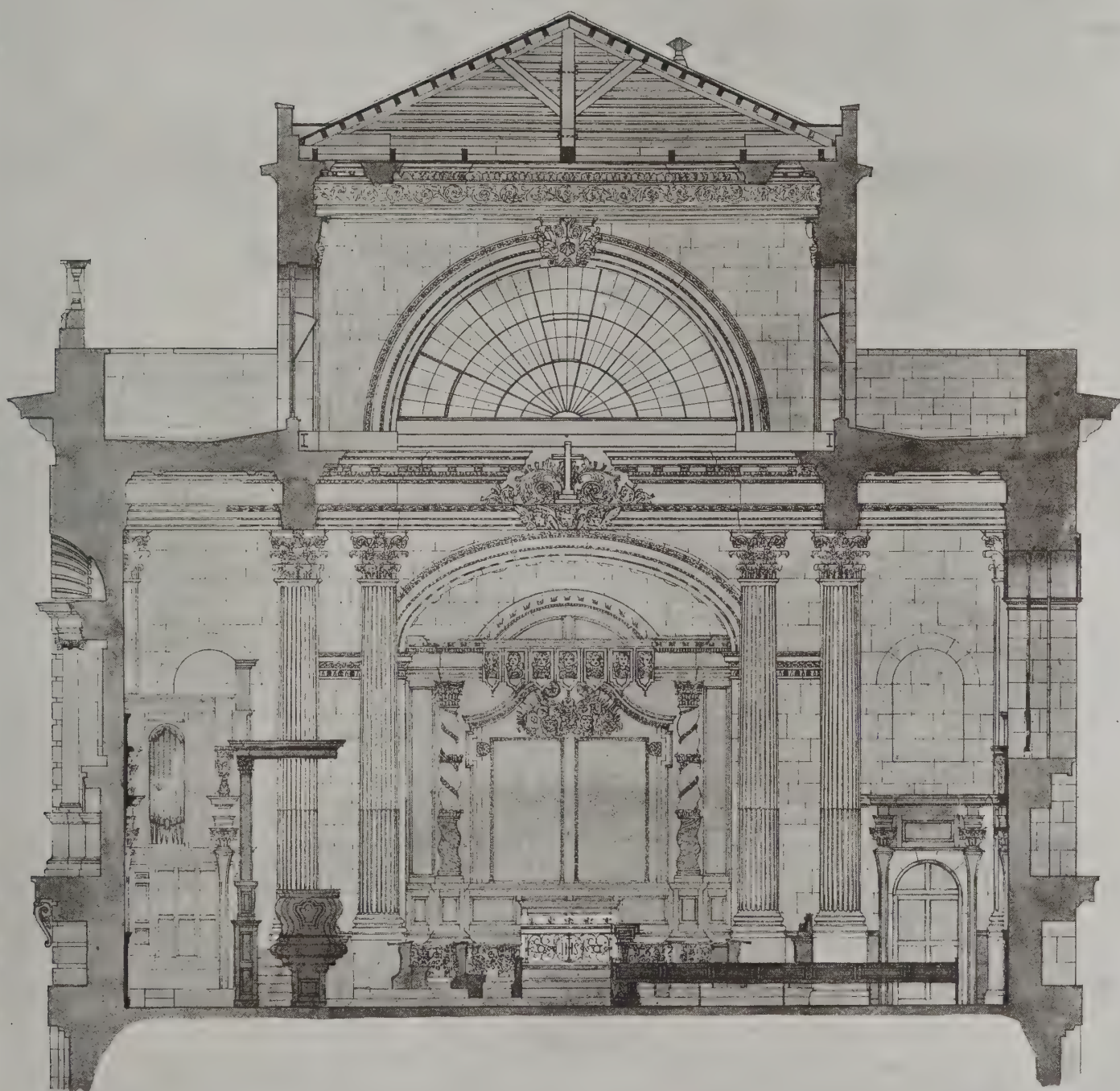
SCALE OF FEET

ST. MARY WOOLNETH, LOMBARD STREET, E.C.

Measured and drawn by L. Magnus Austin.

ST. MARY WOOLNOTH

LOMBARD ST EC.



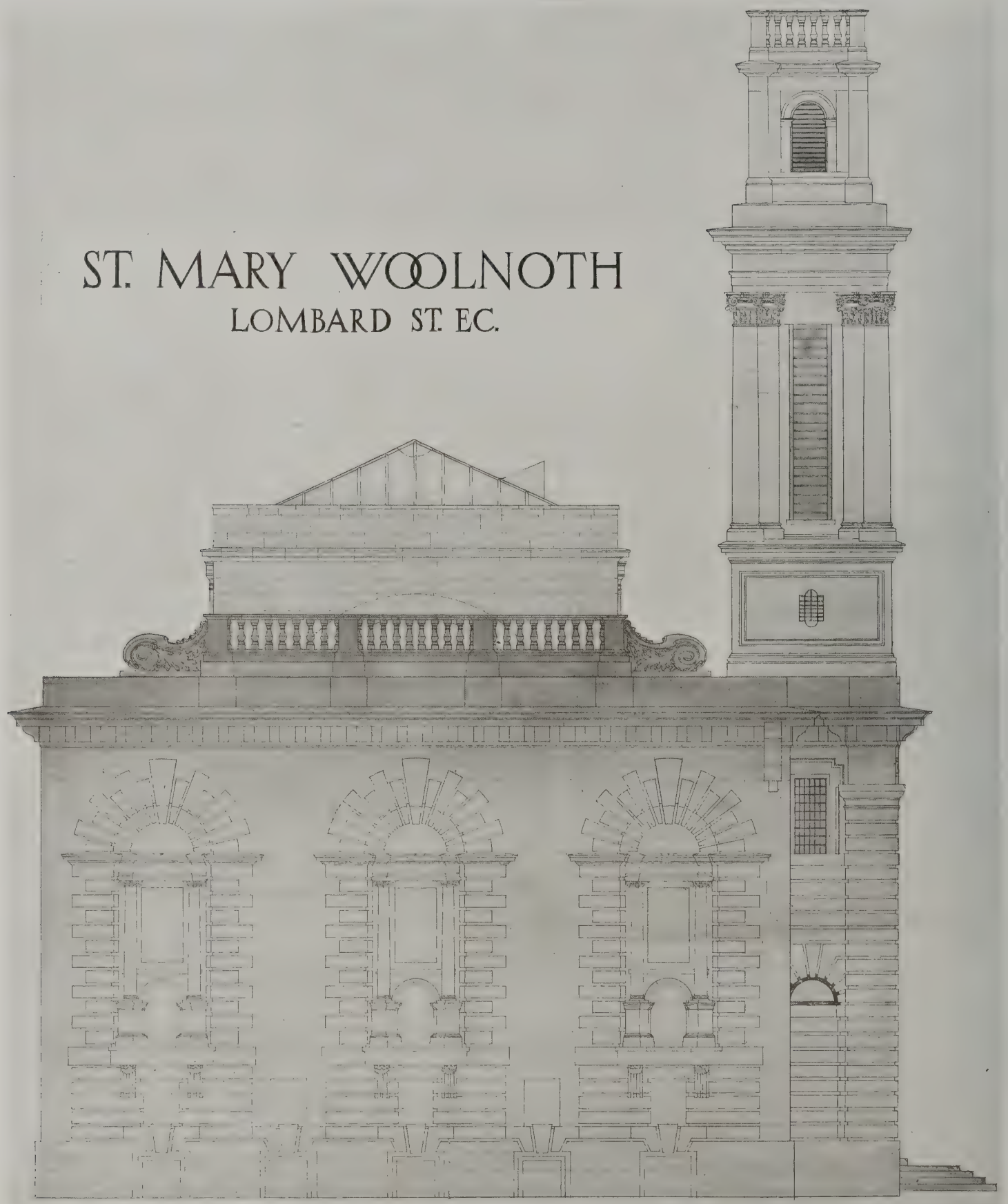
SECTION

SCALE OF FEET

ST. MARY WOOLNOTH, LOMBARD STREET, E.C.

Measured and drawn by L. Magnus Austin.

ST. MARY WOOLNOTH
LOMBARD ST. EC.



NORTH ELEVATION



SCALE 30 FEET

ST. MARY WOOLNOTH, LOMBARD STREET, E.C.

Measured and drawn by L. Magnus Austin.

ST. MARY WOOLNOTH
LOMBARD ST. EC.



ST. MARY WOOLNOTH, LOMBARD STREET, E.C.

Measured and drawn by L. Magnus Austin.

Chastleton House, Oxfordshire.

By M. Jourdain.

THE house of Chastleton, in Oxfordshire, one of the most complete specimens of the traditional building of the early years of the seventeenth century, is unchanged, except in some very few and minor modifications, since Walter Jones, a rich woollen merchant of Witney, pulled down the old house in 1603 and built the present structure, which was, according to tradition, finished in 1614. The dominant impression of the house is of tallness, consisting as it does of four stories of excellent grey stone, in which every detail of stringcourse and moulding still shows sharp and well preserved. The line of the roof is skilfully broken by finialled gables (those of the bays of the entrance front being stepped) and by a central group of diagonally-set chimney-stacks; and the staircase towers, which are embattled, rising just above the main ridge, also diversify the outline. Though the rain-water heads bear eighteenth-century dates—often an indication of repairs and renovations—nothing has changed here structurally since the early seventeenth century. The building is a hollow square in plan, enclosing what is known as the Dairy Court, which measures 28 ft. by 26 ft.; the staircase towers project from the centres of the south-west and north-east sides; while a single gabled bay projects from the north-west.

There are two bays in the south or entrance front, and as the hall occupies the centre of the plan, the entrance doorway is placed not in the centre of the façade, but in the centre

of the eastern bay, as at Burton Agnes, as it is necessary to enter at the screens at the lower end of the hall. Mounting the shallow steps of the terrace, you enter on the left, and then turn to the right through the screens. The entrance doorway in houses built in the early seventeenth century often affords a contrast by its richer detail with the sobriety of the rest of the structure, and is usually treated with an order; at Chastleton also the doorway with its fluted Doric pilasters has an ornamental strapwork cresting which is set flat against the wall, and is flanked by obelisks, which were liberally used at this period as finials. The corresponding bay which lights the dais of the hall balances the bay in which the doorway is placed.

In the hall, which is wainscoted to sill height, there is a good screen of characteristic early seventeenth-century type, with two round-arched openings, flanked with fluted Ionic columns on carved pedestals carrying an entablature in which the deep frieze is carved with reversed S-scrolls. This is surmounted by a cresting of pierced and elaborated strapwork divided by obelisks, and in the spandrels of the openings reclining figures are carved. The frieze of the wainscot at the dais end of the hall is richly carved with reversed scrolls centring in a winged head, while on the other flanks of the wall it is enriched with channelling. On the left of the screens is the Chestnut parlour, where the large bolection-



THE LONG GALLERY.

CHASTLETON HOUSE, OXFORDSHIRE.



Plate IV.

February 1922.

THE ENTRANCE FRONT.



CEILING OF GREAT CHAMBER.



THE GREAT CHAMBER.

moulded panels are evidence of redecoration of the late seventeenth century or early years of the eighteenth century.

The wainscot of the White parlour opening out of the dais end of the hall is, unlike the hall, of deal painted white. The lowest tier of panels is plain; above are two tiers of arcaded panels divided by fluted pilasters springing from the plain tiers. The plaster frieze repeats the *motif* of elaborated reversed scrolls that appears in the hall screen, and throughout the house there is evidence of the same designer expressing himself in wood, plaster, and stone. The original wide oak staircase which occupies the south-west tower is led round an enclosed well of timber framing, plastered between the beams and divided into cupboards, the balusters being also carried round the head, where the newel-posts at the angles are finished with pierced obelisks resting on balls.

The richest effects are concentrated in the great chamber (of which Nash has an illustration), where the two-storied chimney-piece still retaining its coloured and gilded detail, the intricate and softly modelled ceiling, and the rich and refined wainscot, achieve a remarkable unity. The intersecting ribs of the ceiling are moulded on edge and enriched with a running vine pattern, while the panels are filled with formal sprays of pinks, and the junction of the ribs is masked by small pendants and bosses. The chimney-piece, which shows in the centre panel the arms of Walter Jones and Eleanor Pope within a deeply gadrooned frame, is flanked by strapwork devices centring in a mask, which, like the frieze above, show traces of original colouring, and repeat the reversed monster-headed scroll that is met with in other rooms; the shafts of the Corinthian columns of the upper story are painted to represent dove-grey marble. The wainscot is richly treated, a large double-arcaded panel forming the centre of a system of surrounding panels, diversified with well-designed strapwork ornament, centring in heads freshly and vigorously carved. This carving is all planted on, as is evident from the portions that have broken away. The pilasters on either side of the two doorways are carved with a vine scroll, and the original door is as rich in varied strapwork and arcaded panels as the surrounding wainscot. In the frieze painted busts of prophets, sibyls, and heroes are spaced in order round the room, adding their note to the tawny colour of the oak, which has never been painted or waxed. In the state room, known in the original inventory as "Mr. Fettiplace's Chamber," the wide frieze of the winged figures bearing darts amid monster-headed scrolls is characteristic of the craftsman at work at Chastleton, as are the terminal figures in the frieze of the chimney-piece, which

is carved with arms and mantling within a recessed panel, flanked by statuettes of Royal personages in niches.

Within the central panel of the upper story of the Doctor's chamber are the arms of the Sheldon family, with their original colouring, flanked by Corinthian columns, whilst the lower story is flanked by columns with Ionic capitals, and, as in the State-room chimney-piece, the panel of arms is flanked by carved figures in contemporary dress. The wainscot, of which the upper tier is arcaded, is painted white, and the deep plaster-frieze deserves notice. The single-storied stone chimney-piece of the Middle chamber has an over-piece with strapwork enrichments retaining their original colouring. At the top of the house is the Long gallery extending the full length of the north side, and interesting as, unencumbered with furniture, it shows to the full its detail of oak and plaster. Its walls are plainly wainscoted as far as the spring of the wagon-vaulted ceiling, and divided into bays by fluted pilasters. On the ceiling the narrow enriched rib forms a flat geometrical design, in which

large Tudor roses and buds finish the cusplings of the larger series of panels, while in a smaller series the lobed interlacing ribs terminate in fleurons. The frieze, which is of strapwork and small repeating ornament, is contained within a wide moulded band. Any monotony or flatness of this simple but very satisfactory design is removed by the tooling of details such as the petals of the flowers. The design of the ornament is practically identical with that of the old Muniment room above the entrance at Oriel College, Oxford (as has



THE GREAT CHAMBER.

been pointed out by Mr. Aymer Vallance) which dates from about 1619. In the late eighteenth century, when John Jones was repairing the roof, it was found that the ends of the beams had rotted, and thus a portion of the plaster had to be broken away to enable them to be renewed. A servant of the present owner of Chastleton, John Innell Minchin, however, took moulds of the various details of the ornament, and the new work is now difficult to distinguish from the old. Shields of arms commemorating this restoration were placed in the lunette on either side of the east window.

The decoration of Chastleton, in which a definite unity is observable, very different from the comparatively haphazard comradeship of craftsmen, is a very favourable example of what Fergusson terms that "very horrid though very characteristic name of Jacobean"; and is characteristic of the date when the seventeenth century was advancing in its second decade, and, while ornament was still abundant and picturesque, the suppression of the clumsier details borrowed from the Low Counties was attained, at times, together with the more complete relation of the various details to one another

CHASTLETON HOUSE, OXFORDSHIRE.



Plate V.

February 1922.

FIREPLACE IN THE GREAT CHAMBER.



Plate VI.

THE MEDICAL SCHOOL, ST. BARTHOLOMEW'S HOSPITAL, SMITHFIELD.

Edward I'Anson, Architect.

From a Water-colour Drawing by Hanslip Fletcher.

February 1922.

Etchings by Walter M. Keesey.



OLD HOUSES, CAMBRIDGE.



PORTE DES CHENIZELLES, LAON.

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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Plate I

March 1922

THE ORIGINAL RIVER CROSSING.

From an Etching by the late Alick Horsnell.

Verona: Architectural Notes.*

WHERE people naturally collect to cross a river by ford or bridge, history shows that a town will grow up. An instance is London. Where an island in a river helps the crossing and further affords water protection round the growing community, a strong place is born. Such is Paris in origin. Where, as at Athens, there is a dominant hill, the young city is further protected. A glance at the map shows that Verona, to a considerable extent, shares all these advantages.

Out of the mountain masses in the neighbourhood of Garda Lake flows the Adige—snow-swollen and formidable. After ten or fifteen miles in the open country it turns again with a sharp hairpin bend, a thousand yards across at base, and swirls against the foothills before finally drawing away to drain the flats and flow at last into the Adriatic parallel with its companion river, the Po.

Here, under the lee of the hairpin bend, men ventured in early times to contrive a crossing, perhaps with a bridge of boats. A masonry bridge partly Roman still marks the passage. In the bend grew up the early Roman town, with three sides protected by the river, and the fourth by a wall. The high ground immediately beyond the bridge was no doubt fortified by the Romans, as it certainly was by their successors in the Middle Ages. In the steep face of the hill they dug a theatre. On the other side of the town, and beyond the wall, they built a great amphitheatre. Both these great works remain, though mutilated, to this day.

This, then, is the earliest historical Verona, a town growing up on one side of a river crossing, protected by the river and a wall, and further commanded by the heights beyond.

The amphitheatre outside the town-wall became a menace in the later days when Italy was being invaded by northern peoples, who used it as a fortress and base of attack. It was therefore included in the area of the later Roman walls. The next development was when the Scaliger rulers in the fourteenth century built their great brick castle (the Castel Vecchio) at the upper angle of the hairpin bend and threw a brick bridge on three stupendous arches over the river. A ditch was now dug across the base of the bend, joining the waters, and a wall built on the inner side.

Two hundred years later the town was under the suzerainty of Venice. Recent improvements in artillery had left the defensive power behind, and the walls which the Scaligers had built too high for scaling ladders could be breached and entered by an army possessing the new long guns which the bronze workers were inventing and making. Throughout Italy the brigand armies of the Emperor Charles V and the King of France were ravaging and pillaging. Sanmicheli, who was in the service of the Venetian Republic, was entrusted with the task of re-designing the fortifications. His problem was to protect the city from gun-fire by building round it walls which the artillery could not damage nor storming parties scale. To keep the enemy guns out of range he traced a new line of walls some thousand yards forward of the old Scaliger wall and ditch (on the base of the hairpin triangle), and further carried it northward to protect the reverse bend on the upper river above the Scaliger castle and bridge. And to the south-east, beyond the lower river, he threw out his new walls again a thousand yards beyond the river bank. At the north end here

he linked up with and used the mediæval walls which ran along the spine of the dominating hill; here and there he strengthened them with great brick bastions, bearing on their face a stone slab where the lion of St. Mark was carved. Such a bastion is to be found at the great north-east nose and also above the S. Giorgio Gate, which lies near the river to the north of the town.

But even more important than the plan of the walls was their construction. They are sixteen or more feet thick, faced with brick, and filled between with concrete formed of large stones from the river bed and smaller sharp ones. They are grass-grown on the top, and backed with a further great slope of grass and earth on the town side. On the country side they rise from the ground, a great face of battered brick for some 30 ft. (this varies with the ground, as the top seems to be level throughout), to a stone torus moulding, 16 in. deep, above which the face is vertical for 4 ft. or 5 ft., and crowned with a second stone torus half as large.

Further to protect the walls from guns, before the days of the development of indirect fire, and yet to keep them high enough to make them hard to scale, the ground is cut away in front of them in a great fosse, which varies in width from 100 ft. to well over 100 yards. This, perhaps, was sometimes wet and sometimes dry. In either case it was a protection, as the walls are out of sight from enemy batteries. In these mighty walls are pierced the five great gates, of which two are among the best known of Sanmicheli's works.

So adequate was the great man's solution of the problem of fortification, and so slight was the advance in the theory of artillery from the Cinquecento to the nineteenth century, that the Austrians in the main adopted the existing works, though they have largely disfigured them by facing bastions and walls in many places and building projections and strong-points here and there in a mean-looking dress of polygonal masonry.

I have now sketched in broad outline the history of the town as a built place, and we may turn to consider more in detail one or two of the things that have been built—only one or two, for Verona is very rich in interest.

Besides the remains of Roman work there are Romanesque churches, drenched in sunshine and antiquity: mediæval walls and tombs, a castle and a bridge: the first tender smile of the early Renaissance, not only on the gilded loggia, among the pigeons, but in every arched doorway, pillared balcony, or fretted window of a score of narrow streets, set Roman-wise at right-angles. And towards the end comes Sanmicheli, director of fortifications, architect, and churchwarden,

with eager thought warbling his Doric lay.

Of Roman work the most considerable remains are the amphitheatre, the theatre, the Ponte della Pietra, and two gateways, the Porta Borsari and the Porta Leoni. A third gateway, the so-called Arco dei Gavi, ascribed (with what authority I don't know) to Vitruvius, was destroyed by the orders of Napoleon, as it impeded the passage of his artillery. In addition there are fragments stuck here and there in the walls of later houses, like fossils of an earlier age.

* A Paper read before the Liverpool Architectural Society on 10 January.



PORTA DEL PALIO: COUNTRY FACE.

On the date of the amphitheatre authorities differ, but it seems probable that it was built somewhere about A.D. 100. It is the subject of a monograph by the eighteenth-century Italian archæologist Maffei, and I do not propose to enlarge on it here except to say that it still remains an imposing mass of building after eighteen centuries of weather and flood and earthquake, and much early destruction by quarrying to build the walls of Gallienus and Theodoric, and the castle and bridge of the Scaligers. It needs an active archæological imagination to see again the low mass of stone seats, now empty to the sunshine and the lizards, girdled as they once were with their towering four-storeyed outer wall, and crowned with the masts of the velarium, under whose shadow swayed and murmured 40,000 Roman citizens.

A monument almost equally important, but much less famous, is the theatre across the river, cut in the side of the hill where the Adige for the last time sweeps by the mountain mass. The whole site was built over and lay unexplored until the middle of the last century, and it is only within the last twenty years or so that the ground has been cleared and the main lines of the theatre opened to view. The general semi-circle of stone seats is well preserved, and a small part of an upper arcade of private boxes remains.

Externally the treatment was similar to the general Roman treatment of an amphitheatre, a series of arched openings in three or four storeys, framed in by columns and entablatures applied to the wall surface. One of these arched frames has been restored, and as the work was only finished in 1914 it is as yet little known. It is interesting as giving us another example of the somewhat rare Roman Ionic order, though it is, of course, only a provincial example, and clumsier, no doubt, than we should expect to find in Rome.

The column is about nine-and-a-half diameters in height, and the entablature well over two diameters deep, thus agreeing more nearly with the proportions of Vignola than of Palladio. The base is an Attic base, and the volute in side elevation is a trifle behind the column profile. The abacus seems to be cut off square at the angles. The entablature is clumsy in detail. The use of voussoirs in the architrave is interesting.

The great archway with its finely treated bull-head key-stone is almost exactly twice as high as it is broad, though the steep steps and its own 6 ft. of thickness give it a more squat appearance. It will be noticed that the arch, being in a curved wall, is narrower on its inner face, and the crown is lowered in proportion. The whole is impressive from the bigness of the stones used and the simplicity of treatment.

It is a jolly place to wander in, this theatre, planted about with flowers and shining in the sun, while the steep wall of the hillside shades it on the one hand, and on the other is the hurrying river and the clatter of the washerwomen. Fragments of entablature and cap and base are stacked about the site, and though often upside down are easily accessible; while in the little museum attached, a haunt of dust and mosquitoes, is stored a wealth of small fragments, mouldings, and enrichments, lamp-bases and marble bench-ends, that betray the delicate chisel of the Greek.

We have seen how the River Adige, with its last swirl against the hills, brought the town to birth. And all through history this powerful stream, grey-green from the mountain snows, rolling its rounded boulders and turning its moored mills, has been its impetuous servant and sometimes its devastating master. As late as 1882 great tracts of the town were flooded as high as the door-heads. So it is very fitting that one of the great monuments of Verona should be a bridge. The Roman bridge, altered in mediæval times, is a fine work; we can only dream what Sanmicheli would have made of a bridge, if he had had the chance. But the Scaliger bridge, a mass of weathered brick carried on marble on three great leaps across the hurrying waters, is an achievement of dominating power.

It is 400 ft. long, and the roadway within 16 ft. wide. The first arch from the sheer face of the Castel Vecchio to the great brick abutment that stands in midstream with a pointed prow to divide the waters, spans some 140 ft. The second spans 100 ft. Inshore the sand-carriers dare to manage their boat; but in midstream no craft ventures. A tantalizing consequence is that it seems impossible to feel the great scale of the work. And the fish-tailed Ghibelline battlements, which crown it, further dwarf the effect. Our architectural consciousness



PALAZZO CANOSSA.

thinks of battlements as 2 ft. or 3 ft. in height. These are, where shortest, 6 ft. high, and their topmost bricks 14 ft. above the roadway.

The Scaligers sleep in their carved tombs hard by the central piazza, and the world, guide-led, gazes with open mouth at the little shrines that were built for them when they were dead; but away by the river-side, rumbled over by market-carts and misused by soldiers and wayfaring men, stands in brick and marble the work that they built when alive, a more impressive and enduring monument of their energy and power.

So the rule of the Scaligers became history, and men began to turn for inspiration in writing and in building to the past, caught by the imagined glamour of the great days of Rome. At first the Renaissance, as is the way of all revivals, copied detail, and nowhere, perhaps, is this more apparent than in Verona. All, or almost all, that is most characteristic in the work of the Quattrocento, the shallow mouldings, the delicately clumsy bead and reel, arabesqued pilaster faces, with round arches springing directly from the caps, and the motifs of goat-head and harpy, faun and Medusa mask, all are to be found—the very details they loved and handled and copied—in the fragments in the three museums or the remains of late Roman work still standing here and there about the town. The Arco dei Gavi, except for the enclosing Corinthian order, might be the work of Bramante or Fra Giocondo. The window of the Cancelleria Palace in Rome is exactly the upper window of the Borsari Gate. Even Sanmicheli, who is generally associated with a grander manner, is in some of his moods a close copyist of the smaller Roman idiosyncrasies which he found to his hand. The upper story of the Bevilacqua Palace, with its spiral-fluted columns, and round-headed windows in a square frame, is strongly reminiscent of the Borsari Gate a hundred yards up the street.

But Sanmicheli had two strongly contrasting manners. He was no less responsive to the weight and simple dignity of the amphitheatre, and the same brain that designed the mean doorway of the Prefettura and the deplorable Capella Pellegrini, conceived the fine entry to the Canossa Palace, the austere

façade and entrance hall of the Palazzo Pompeii, the restrained richness of the Bevilacqua base, and the new walls, bastions, and gates of the town.

There are five gates, of which two, the Porta del Palio and the Porta Nuova, are well known. The problem in each case was to make an imposing entrance in a wall whose thickness with the inner earthen ramp varies from 60 ft. to 80 ft. The gateway thus becomes a square block rather than a mere opening, and in the case of the Porta Nuova at any rate the gatehouse itself is made into a strong-point.

The two earliest gates, the Vescovo and the S. Giorgio, are on opposite sides of the town, the one to the south-east, the other to the north. The Vescovo gate has been much mutilated in a pseudo-Moorish manner, but the external arch which remains is very like the corresponding face of the S. Giorgio gate. This latter is a block, approximately 60 ft. square. It is evidently early in manner, and is dated on the frieze 1525. It may be the work of Sanmicheli's father and uncle, who were, we learn from Vasari, his first instructors. The two chief points of interest in the design are, first, the care taken to carry through the great horizontal line of the wall torus moulding, thus tying the gateway into the expanse of wall (this problem recurs in all the other gates, and is a varying problem, as the torus is on the same level all round the town, while the level of the gate threshold varies with the changing road levels within the walls); and secondly, the remarkable difference in character between the suavity of the face turned to the world outside and the severity of the side towards the town. So the genial statesman is sometimes a harsh husband. A similar difference is to be seen in the Porta del Palio.

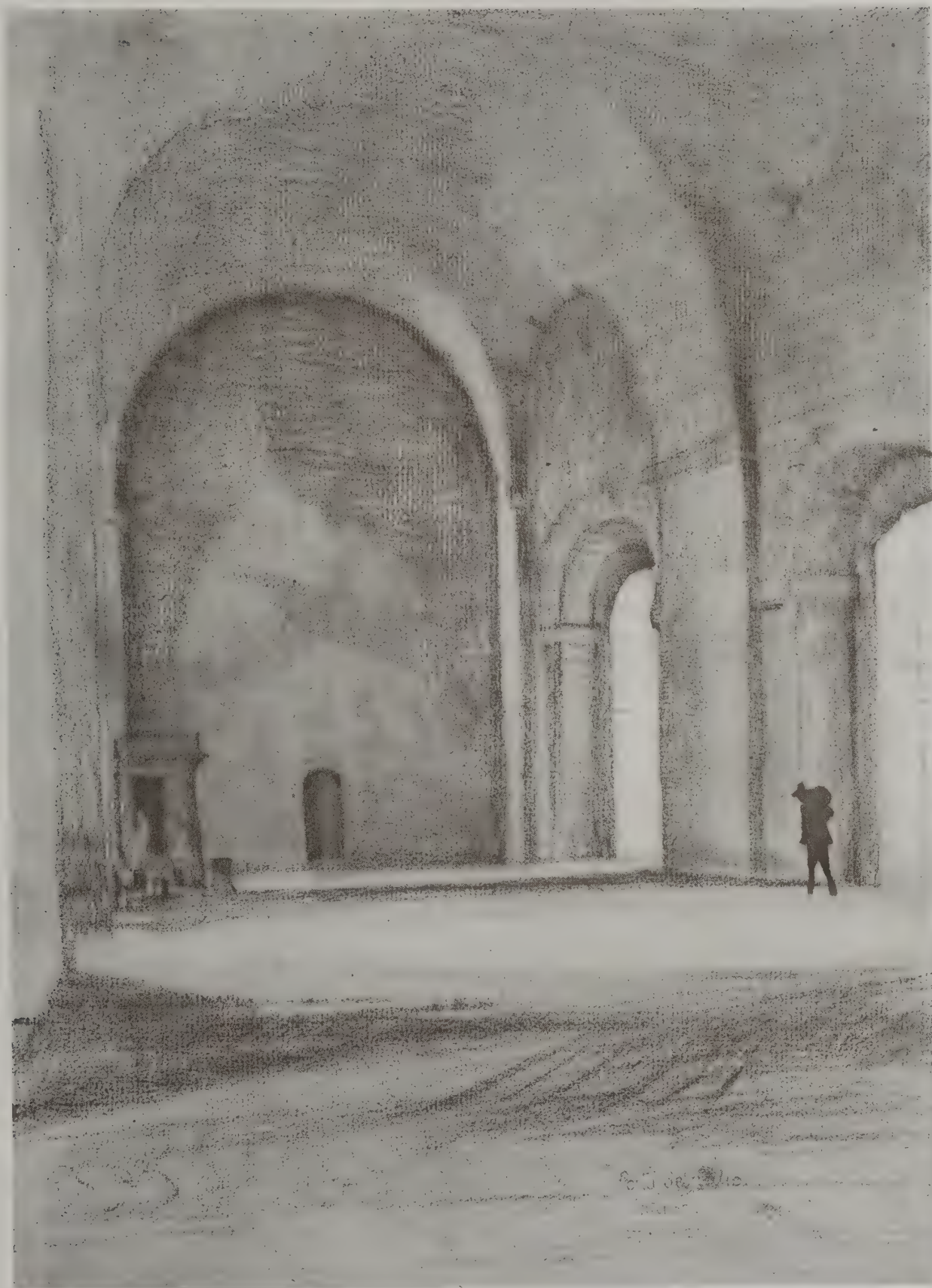
The San Zeno gatehouse, to the north-west of the town, is again about 60 ft. square and 40 ft. or so to the cornice line. It is a simple and original design in brick and stone. The strong horizontal enriched stone band from which the archway springs picks up the line of the great wall torus, which is here 3 ft. or 4 ft. lower in relation to the road level than at the S. Giorgio gate.

The fourth gate-house, the Porta Nuova, is built as a fortress, 90 ft. deep and 120 ft. long, with corners rounded into



THE THEATRE.

Photograph by the Author.



VAULTED INTERIOR OF THE PORTA DEL PALIO.

From a Chalk Drawing by the Author.



SCALIGER BRIDGE, VERONA.

Photograph by the Author.

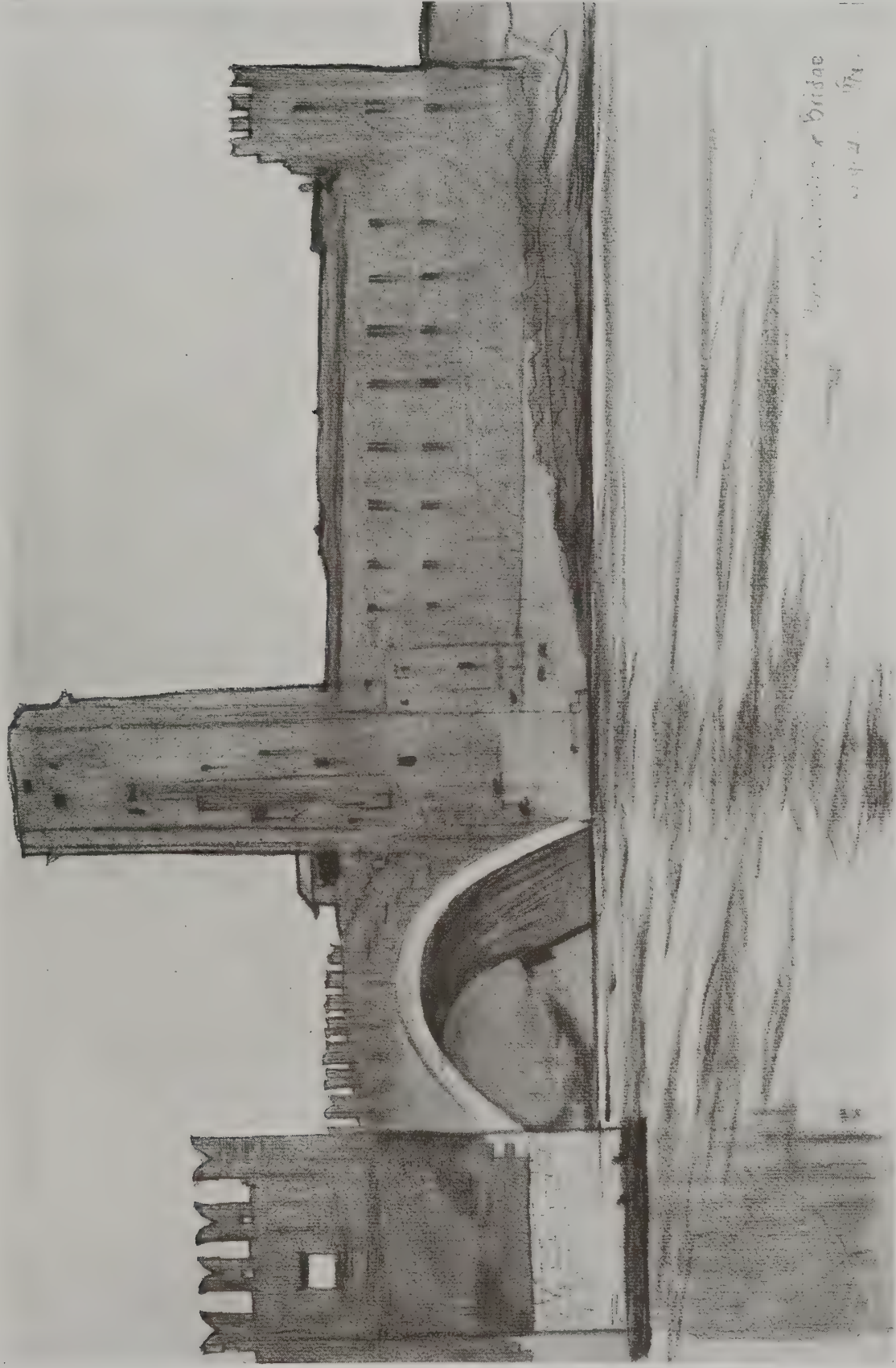


Plate II.

SCALIGER BRIDGE.

From a Chalk Drawing by the Author.

March 1922.



DORIC COLONNADE OF THE PORTA DEL PALIO.

From a Water-colour Drawing by Austin Blomfield.



VERONA.

towers on the outer face. It was originally built as a square of brickwork; on the country face only the central feature, with the main carriage arch and the two footway openings, was in stone; and on the town face the main arch, with its framing columns and pediment, the main Doric entablature with double rusticated pilasters at the corners, and the jambs and voussoirs of the footway-arches, were in stone, while the main wall face was brick. The large side archways were added later. The work has been well done, but the whole loses in concentration of emphasis. Here again the wall torus line is picked up by a horizontal band which is the springing level of the main archway. There is little difference in character between the town and country sides. Perhaps as it was a fortress it could not well have a smiling face.

The fifth of the gateways is the well-known Porta del Palio, a ceremonial gate which was only, or chiefly, opened on the occasion of the race-meeting from which it is named. Opinions differ as to whether Sanmicheli designed this too as a fortress gateway. It is of great size. A large doorway and two small ones in the outer face pierce a wall 24 ft. thick and give access to a brick-vaulted hall about 90 ft. by 30 ft. and about 45 ft. to the crown of the vault. On the inner side three equal archways, about 12 ft. wide, give access across a great five-bayed Doric portico to the town beyond. The depth through from face to face is about 90 ft., and the length of the portico on the town side about 170 ft.

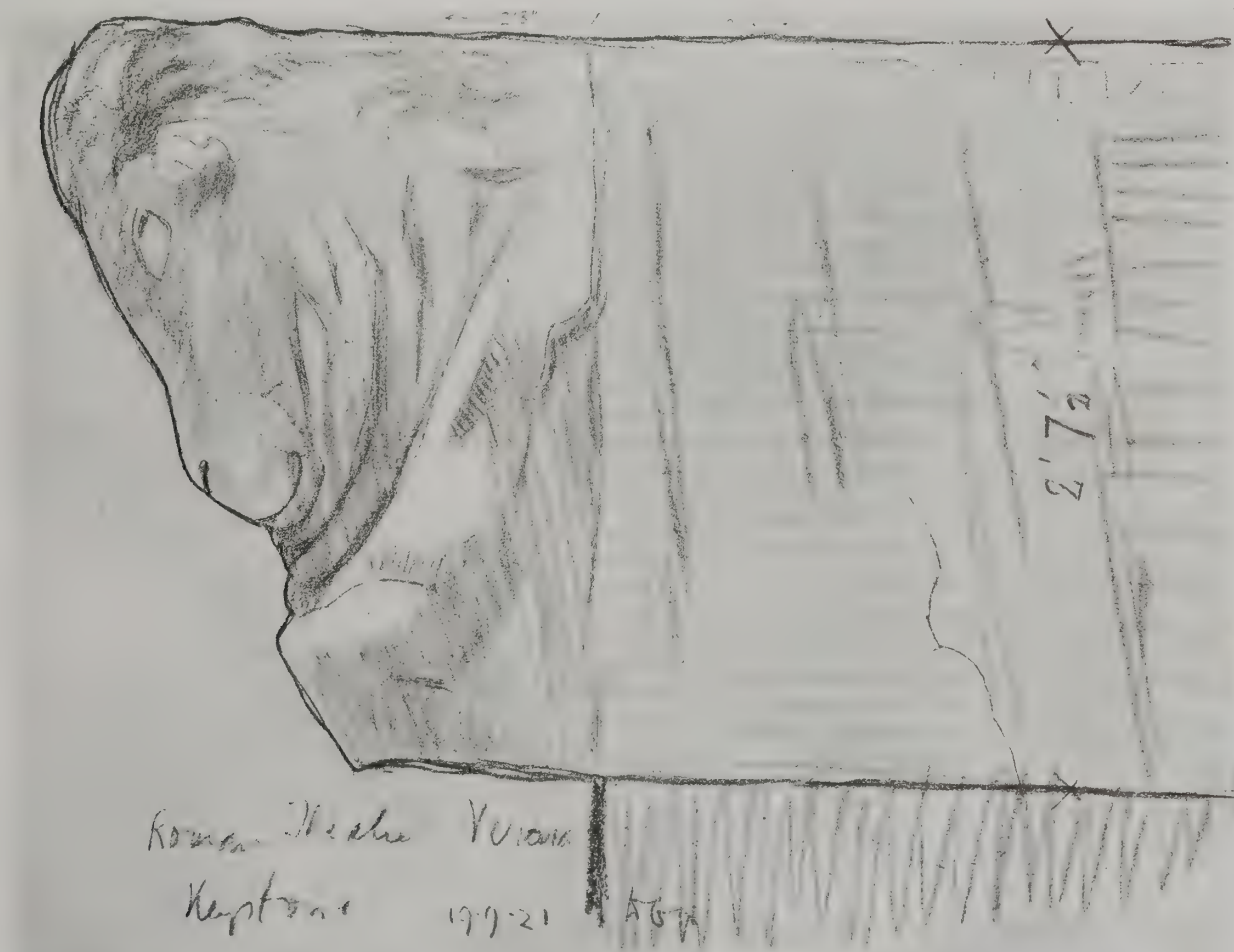
Here the contrast between the town and the country faces is so marked that they seem to belong to different buildings. The country face is notable for its rectangular openings, the masterly framing in of square within square, the delicate strength of the carving, in particular the keystones, the pleasant and unusual treatment of the smaller doors, a refinement on a

doorway which Sanmicheli found in Rome and had already used in his own private house and in the entrance to the Pellegrini Chapel. At the same time the Doric order, though charming in itself, seems barely strong enough, particularly at the angles, to frame a wall surface so powerful. It will be noticed that here, owing to the lowness of the street level at this point, the wall torus is level with the Doric caps. The masonry, from 400 years of sunset, is an enchanting colour.

To judge it rightly it should be considered as it may be presumed to have looked when built, on either side of it in long lines of battered brickwork the circuit of impregnable walls, brick and stone alike perhaps mirrored in the broad face of waters in the fosse.

In the great portico on the town side 27 ft. Doric columns in pairs carry a 7 ft. entablature. The columns are engaged with the rusticated wall and are themselves rusticated. Between each pair the wall is pierced by a 14 ft. arch 25 ft. 5 in. high, with a deep and simple keystone which is yet hardly bigger than the bull's-head keystone of the Roman theatre. This great façade for one reason or another fails to give me that full effect of impressive grandeur which I feel Sanmicheli intended it to give. Perhaps it is that the approach to it from the town is wanting in scale and dignity, or the contrast with the country face is too marked, or the rustications spoil the columns, or the great brick blocking wall above the entablature overloads it—whatever the reason, it seems to fall short of its full appeal. For it is a big work, bigly handled, and humanity plays unimportantly about its feet. Yet all the time you are conscious perhaps of the effort after largeness, and the consciousness of the effort lessens the effect. To speak weightily without talking big is perhaps the last lesson of great architecture.

W. G. N.



KEYSTONE, ROMAN THEATRE.

Vernon House, Park Place, St. James's.

Remodelling by Sir Ambrose Poynter, Bart., F.R.I.B.A.

VERNON HOUSE, Park Place, St. James's, which was recently bought from Lord Hillingdon by the Overseas Club to use as a club-house, has a history which dates back to the early part of the eighteenth century, though little evidence of this now remains except in the thickness of the walls. It was remodelled in the early part of the nineteenth century, and again recently by Sir Ambrose Poynter Bart., F.R.I.B.A., for the late Lord Hillingdon, when the house was not only reconstructed, but elaborately decorated.

The situation is a somewhat unusual one for London, being "entre cour et jardin"; the house faces down Park Place, and has its own entrance gates and courtyard in front, while at the back is a private garden adjoining the Green Park.

It is a late seventeenth-century house, but has been repeatedly modernized, and has the air of its date only in the spacious planning. The late Lord Hillingdon is said to have spent £40,000 on his renovations, or only a little less than the Overseas League has now paid for the whole. The Tasmanian fruit-grower or Saskatchewan homesteader who has the run of the place during his visit to London will delight in this fine flower of old wealth and civilization.

There are two splendid rooms overlooking the Green Park. One downstairs has fluted columns and a rich marble mantelpiece. Upstairs the old drawing-room, with its panels of rosy silk brocade framed in gilt, is now a lounge for the Empire's sons and daughters. The house is thoroughly cheerful and

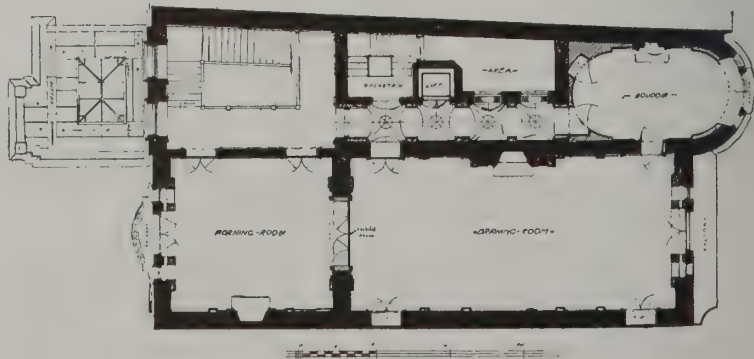
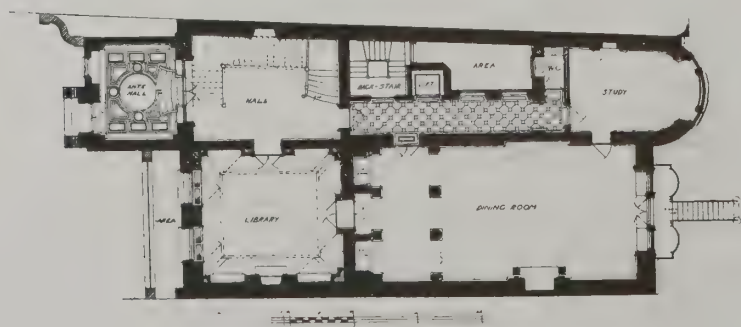
well lighted. At one time Lord William Bentinck, the first Governor-General of India ("who," Macaulay says, "infused with Oriental despotism the spirit of British freedom"), lived in it; later the first Lord Redesdale, who until his death in 1886 used to be seen in London wearing the old-fashioned tail-coat with brass buttons of a former age.

The plans given show the alterations which were made. The whole interior of the house was practically removed from the level of the old first-floor ceiling upwards. As will be seen by the plans, the old front and back stairs were taken out, the back stairs shifted, and an area made in the space occupied by them and the front stairs, while the old front hall was converted into a staircase hall two stories in height, and a vestibule built on. On the first floor, the central division of the drawing-room—which received its light from a skylight—was done away with, and one large room made with the windows on to the Green Park enlarged. The hall, study, library, dining-room, drawing-room, and boudoir were entirely redecorated, to suit the very fine collection of furniture, pictures, and china belonging to Lord Hillingdon. The drawing-room in particular contained a dozen of the finest eighteenth-century

portraits by Reynolds, Gainsborough, and Romney, together with a fine collection of French china and furniture; while the boudoir was designed to take three oval panels by Bouchardon and some priceless Sèvres and Meissen ware.



THE MAIN STAIRS.





THE DINING-ROOM.



THE LIBRARY.



DETAIL OF LIBRARY FIREPLACE.



THE DINING-ROOM FIREPLACE.



THE BOUDOIR.

The Scottish Survey.

TO the Southron, there is a certain rawness in Scottish architecture; and the writer well remembers, when he first came up from the North, the view of his enthusiasms taken by an eminent English architect. Yet who would say that the crypt of Glasgow and the west front of Dunblane were not things of European excellence? But admittedly there is a canny element in most things Scottish, and perhaps to understand them to the full one has to know and feel in one's blood the truth and vigour of Burns and the incomparable historical insight of Scott, together with that homely ordinariness which is just Scotland. The larger domestic buildings of the sixteenth and seventeenth centuries in Scotland are French undoubtedly in their origin, but they are truly national nevertheless. They are also exceedingly valuable as traditional stone building in which the value of plain wall-space and fine sky-line is at once apparent. As to the earlier, completely mediæval ecclesiastical work, it is not too much to say that it is too little known and appreciated in England.

The commencement of the publication of a really representative collection of the principal remains of Scottish architecture from the twelfth to the seventeenth centuries is therefore a matter of uncommon interest; and a committee which promises to place about 300 plates of measured drawings before the public in the course of the next five years may be congratulated on having sufficient material at its disposal to break the back of the subject. The whole project is within measurable compass, because Scotland contains just enough, but not too much, within the prescribed period, to make one such publication sufficient, or nearly so. The preface to the volume, which forms the first part of what promises to be a really great publication, states briefly and concisely the genesis of the whole scheme. To anyone who knows, the leading figure throughout has been Sir R. Rowand Anderson, and this is rightly indicated in the preface. But everything seems to have gone as it should; and not only this distinguished architect, but the Edinburgh Architectural Association, the Board of Manufacturers for the Edinburgh College of Art, the Board of Trustees of the National Galleries of Scotland (who own the original drawings), and finally the Institute of Scottish Architects, have worthily played their part. It is easy to hail and recognize a movement such as this, but one sees behind it years of patient endeavour and a consistency and thoroughness of purpose which are as excellent as they are rare. The success which is certain to follow will be well deserved.

There is, of course, bound to be some overlapping by the publication of things already recorded in other books. One need only mention Mr. George Washington Browne's delightful book of measured drawings and sketches, and the past volumes of the Edinburgh Architectural Association, and the Glasgow Architectural Association Sketch Books, the latter containing, among other things, some fine measured drawings of Glasgow Cathedral by the late W. J. Anderson. The A.A. Sketch Book has also from time to time published drawings of Scottish work, most notably, perhaps, a very complete set of Craigievar Castle and Mr. Fulton's drawings of the Aberdeen choir stalls. But the committee will know all about these matters, and may safely be left to deal with them. One would welcome, in any event, gathering together in one volume complete records of such priceless things as Glasgow Cathedral, and Melrose, Dryburgh, Jedburgh, and Sweetheart Abbeys, to mention some of the outstanding mediæval work alone.

The present volume contains three parts, in a portfolio, all entirely devoted to stone-built domestic work of the sixteenth and seventeenth centuries. The parts contain together eight

subjects, each described and illustrated by a page or two of explanatory notes, generally one or more plates of photographic views, and three or more plates of measured drawings. There are also occasional illustrations in the letterpress, and the committee have taken the trouble to get any heraldry that appears properly described by the most competent authority. Generally speaking, the notes are models of their kind; it is very easy to be too skimpy or too discursive, and the committee do not appear to have erred in either direction.

All the subjects are of interest, but architecturally Amisfield Tower, Dumfries, and Argyll's Lodging, Stirling, are perhaps outstanding. Amisfield is one of those stark seventeenth-century towers that rise to a picturesque skyline of gables and turrets. In all really vernacular Scottish architecture such as this, one cannot think of these as features; they seem to grow out of the walls in the most natural manner possible. Both Amisfield and Park O'Luce, Wigtownshire—a plainer house of 1590—exhibit that ingenuity of planning, possible only with thick walls, that enables the upper stories to scorn the conventions of the lower arrangements; it is all fine building, or it would never have stood to the present day in the Scottish climate; but it has the mediæval mark, and it is more characteristic of Scotland than of England, for it is inseparable from the fortified structure which lingered late north of the Tweed.

A still earlier house than Park O'Luce is Elcho Castle, Perthshire, where the fortified lines are carried down to the ground, and the whole structure is truly mediæval, with only the crow-stepped gables to point to the later fashion. A grim house this, of which one would like to see a photograph.

Fountainhall, Haddingtonshire, is a finely situated long house of more domestic character than the preceding, with a good doorway and some nice ironwork and other accessories.

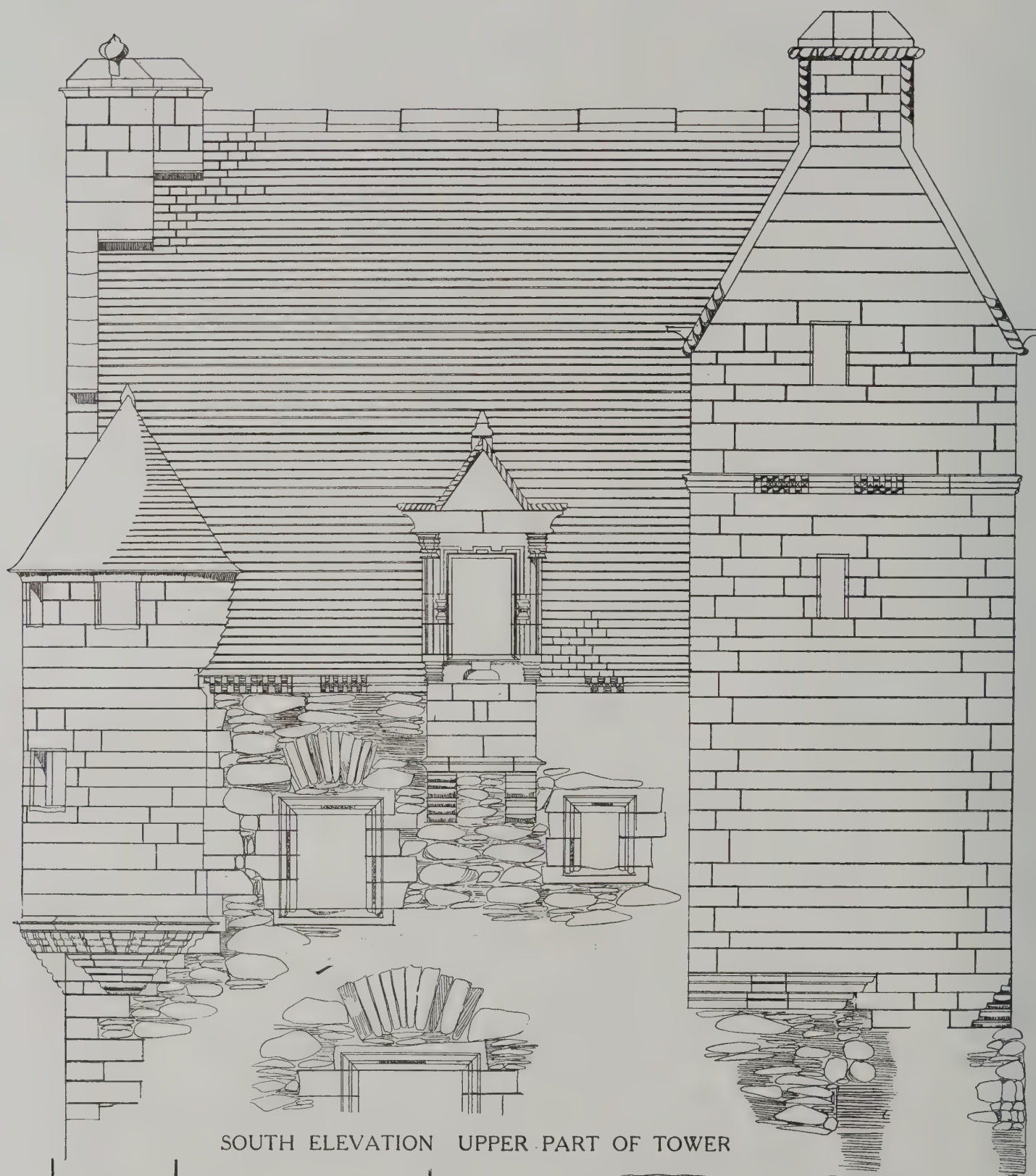
Ford House, Midlothian, is a pleasant wee L-shaped house of late seventeenth-century date, and Cowane's Hospital, Stirling, is also a small, mid-seventeenth-century E-shaped structure, with a terrace and steps.

The other examples are Earlshall, Fifeshire, a fine rambling house with an oval corner tower and a courtyard; Midhope Castle, Linlithgowshire, also a courtyard house; and last, but not least, Argyll's Lodging at Stirling, which is given three pages of letterpress, nine plates of drawings, and six of photographic illustrations. This fine seventeenth-century house, with three wings and a great closed courtyard, is the feature of the volume, and contains quite a lot of elaborate detail.

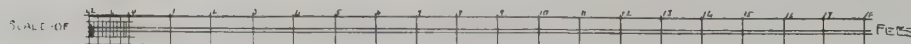
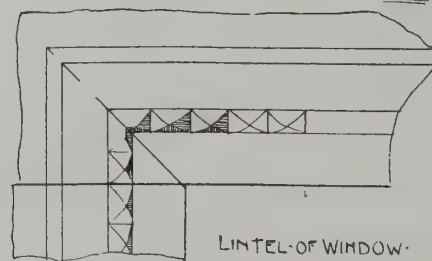
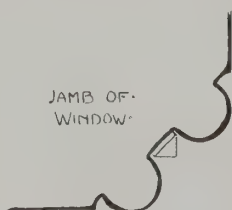
The measured drawings are on the whole thorough and workmanlike. Naturally, as the committee state in the preface, they vary in quality; but the Scottish standard of draughtsmanship is a high one, and the Edinburgh School of 1892, in particular, was upheld by such veterans as Mr. Joass and Mr. John Stewart. They were worthily succeeded by Mr. Ramsay Traquair, Mr. Edwin Forbes, and others who appear in the present volume. The photographic illustrations are also very good, and one might perhaps venture to suggest to the committee that they make such illustrations an invariable feature. The further parts of this most notable publication will certainly be awaited with great interest.

THEODORE FYFE.

"National Art Survey of Scotland." Volume I.: Examples of Scottish Architecture from the Twelfth to the Seventeenth Centuries. A series of reproductions from the National Art Survey drawings, published by a Joint Committee of the Board of Trustees for the National Galleries of Scotland and the Institute of Scottish Architects. Edited by Sir R. Rowand Anderson, LL.D., H.R.S.A., Thomas Ross, LL.D., and W. T. Oldrieve, H.R.S.A. Folio. Loose plates in case. George Waterston & Sons, Ltd., Edinburgh and London. 1921.



SOUTH ELEVATION UPPER PART OF TOWER



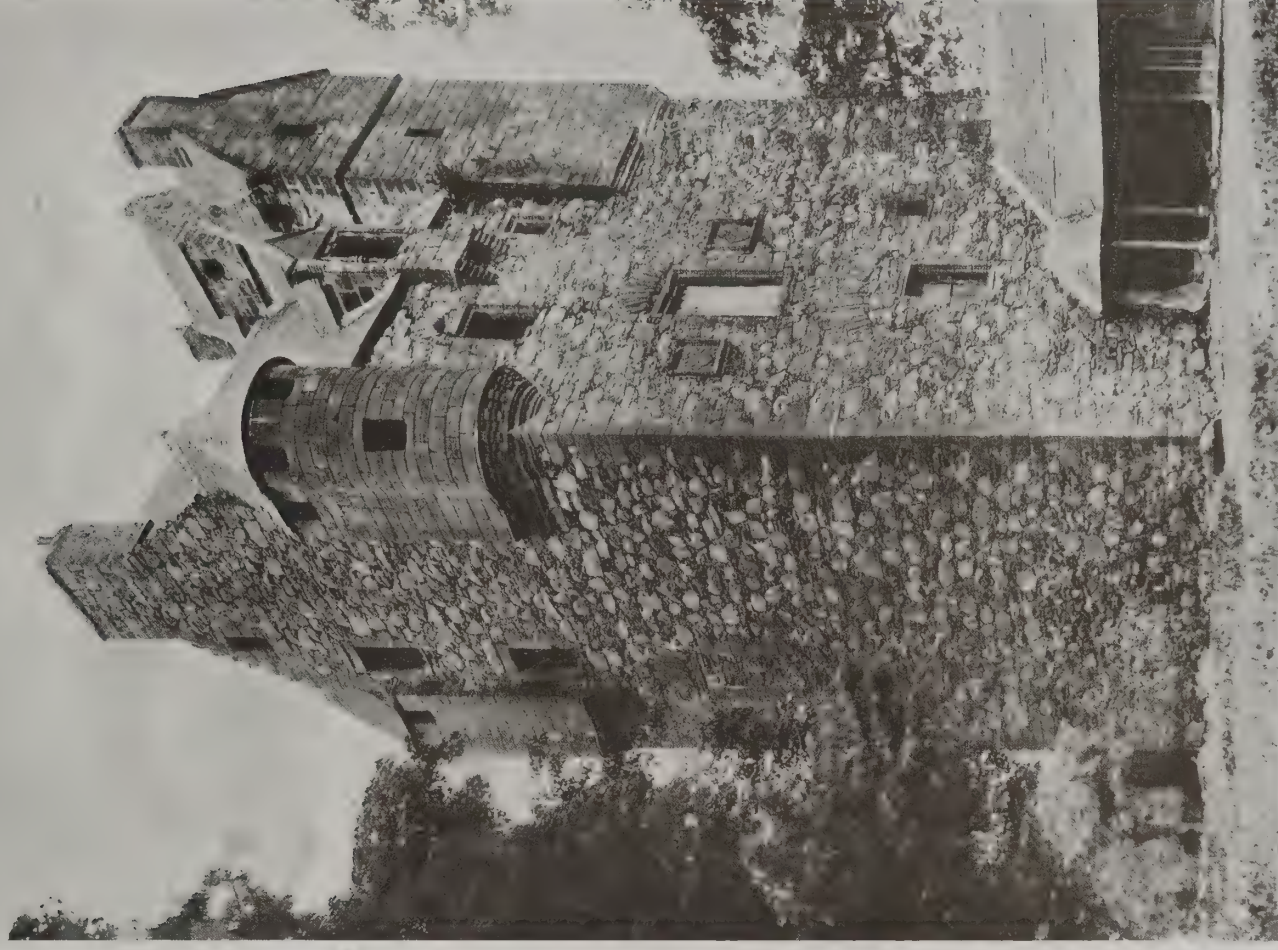
Measured and Drawn by Wm. Beattie Brown, 1898

AMISFIELD TOWER.



Plate III.

VIEW FROM THE NORTH-EAST.



March 1922.

VIEW FROM THE SOUTH-WEST.

COWANE'S HOSPITAL, STIRLING.



Plate IV.

GENERAL VIEW FROM THE NORTH-EAST.

March 1922.

FOUNTAINHALL, HADDINGTONSHIRE.



Plate V.

VIEW FROM THE NORTH-EAST.

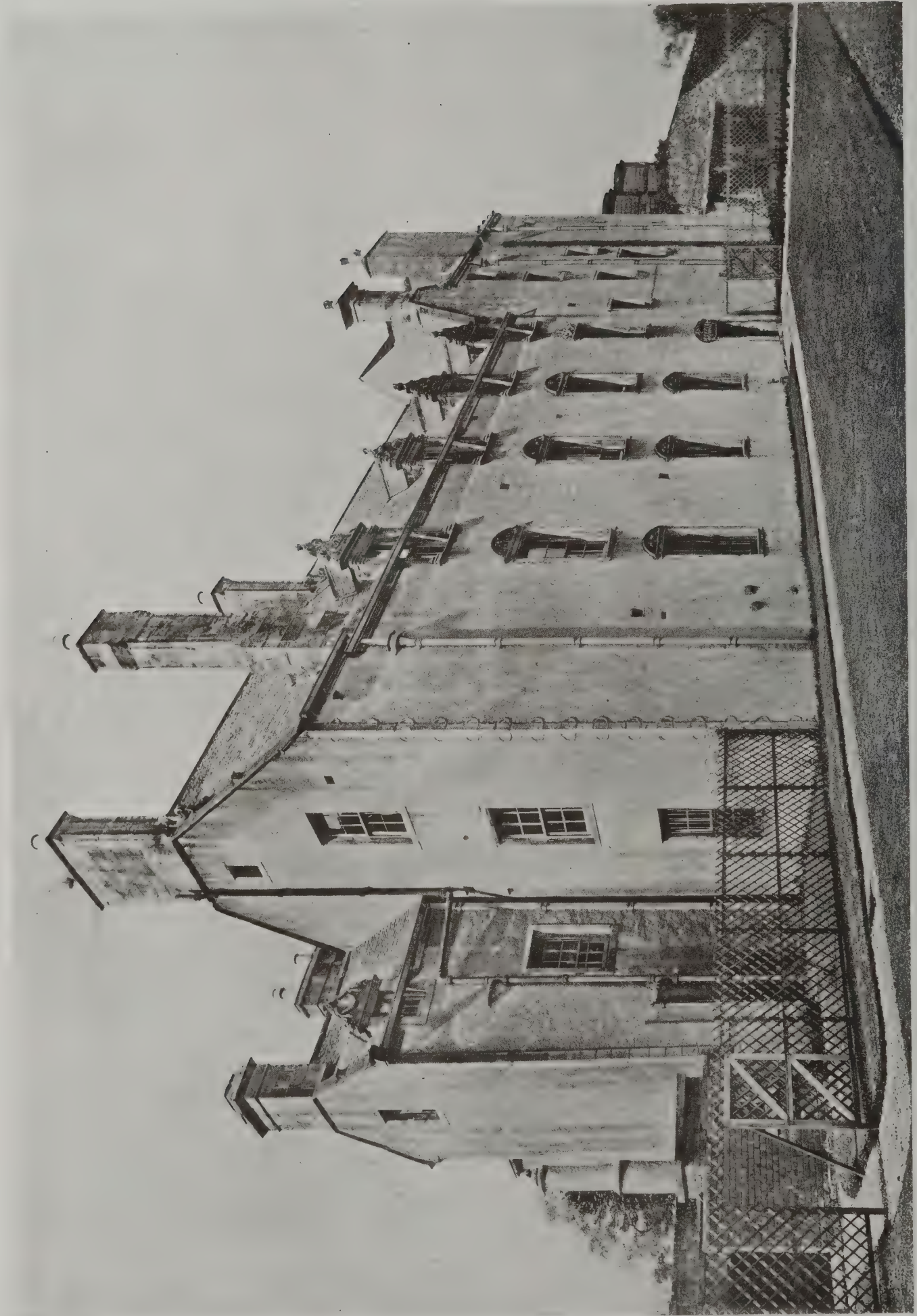
March 1922.



PARK O' LUCE, WIGTOWNSHIRE.

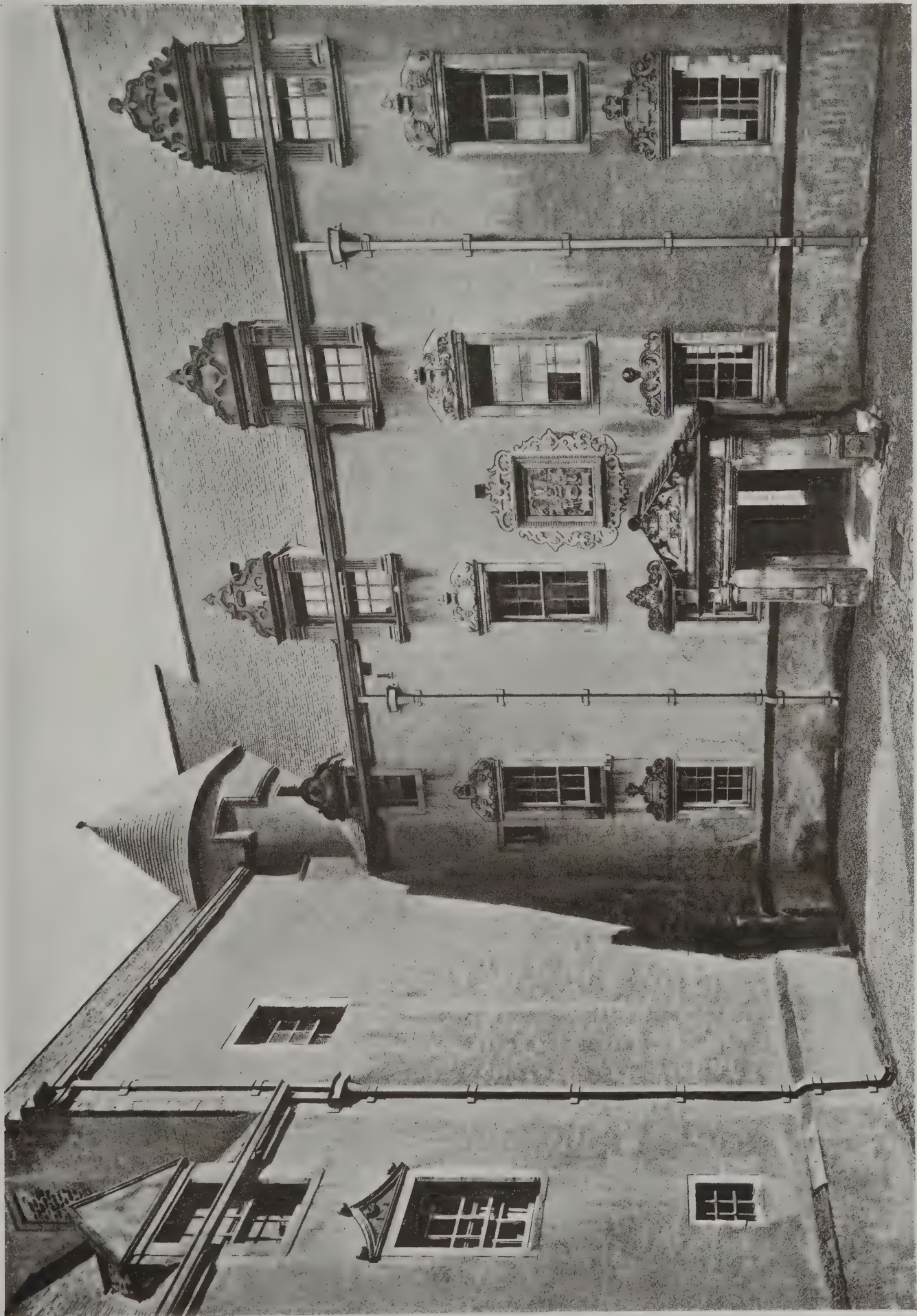
From Measured Drawings by Edwin Forbes, 1898.

ARGYLL LODGING, STIRLING.



VIEW FROM THE SOUTH-EAST.

ARGYLL LODGING, STIRLING.



VIEW OF THE COURTYARD FROM THE SOUTH-WEST.

Uppingham School War Memorial Shrine

Ernest Newton, R.A., and Sons, Architects.

THE Uppingham shrine was Ernest Newton's last completed work. It is a piece of very delicate and elaborate Gothic. As a work of art it is by no means typical of his whole mind, but is characteristic in this—it shows his power of getting at beauty by a process of refinement. This power is rare among English architects. It is easy to mark in contemporary work many of the broader architectural qualities. Newton's sense of the mass, his knowledge of the sensuous beauty of texture, can readily find a parallel in the work of many of his contemporaries; but his talent for the last exactitude in gracefulness, his capacity to muse upon and render spiritual the obvious profile, the natural progression, is not so easily discoverable elsewhere. In recent years his son, W. G. Newton, had collaborated with him. The Uppingham shrine is one of the joint works of father and son. They were in essential matters very much at one, and their architectural partnership was so close that it is not easy to distinguish the work of each.

The talent that Newton specially possessed is perhaps the only real equipment for the difficult task of building a war memorial. To muse upon the ordinary beliefs and hopes of human beings, to set them in a right light, to refine their values, and render them beautiful, eliminating worthless elements, can be done most persuasively by an artist if he should care to do so. The architect of this shrine has attempted no more than with consummate care to set in a religious light the names of some young men fallen in the war. Seven panels on the sides of an octagonal building are lit from above through a little clerestory lantern. That is the motive of the building, and all the detail and decoration has come from it quite naturally. The walls are of stone, broadly treated, and upon them rests, obviously enough, the wooden superstructure on which, in the inside, all sorts of pleasant carvings and colours have been lavished. On the outside this wooden superstructure takes the form of an octagonal cone pierced on each face with gabled windows, and resting very comfortably upon the stone octagon and within its balustrade. The balustrade is broadly treated in a series of tall, open quatrefoils. The eight gabled windows have been made as large as possible for the purpose of conveying the maximum of light. This has inevitably reduced the scale of the roof, which, however, has a thoroughly mediæval and workmanlike appearance. The roof has been sheathed in cast lead with the sandy face outward, the lead rolls forming a natural pattern. The gilt ball at the top at present rather accentuates the lowness of the roof. The cross surmounting it is of an exceedingly beautiful design.

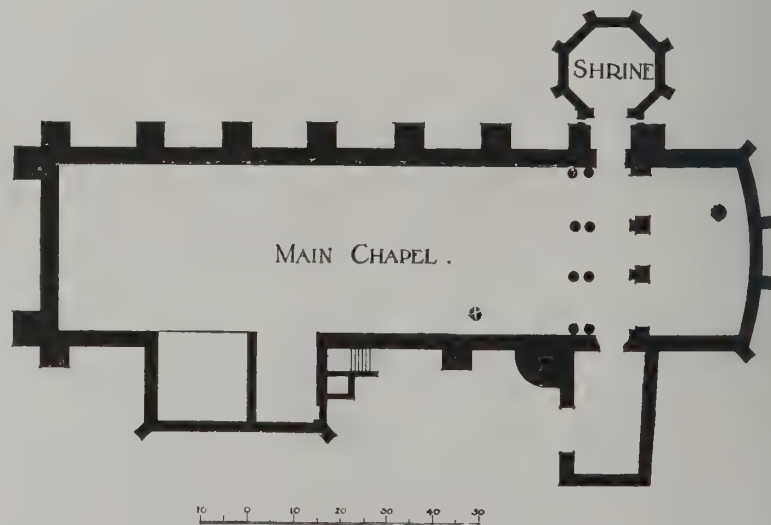
The vertical line at the angle between each face of the octagon is shown on the narrow dies above the cornice, and extends below it to meet the angle buttress. The buttresses do not reach the cornice, resembling in this respect the buttresses of the chapel. An interest has been added to the wall surface by a faint diaper work formed in the upper four courses of the wall under the cornice. The cornice has been enriched by the four-leaved flower very carefully spaced. The stone used externally is Weldon stone, an oolitic limestone that goes a yellow brown on weathering. This stone was used in the restoration of Lincoln Chapter House.

Viewed externally the building has something of the practical quality of English Gothic, and illustrates the adaptability of the English mediæval method, the method that produced the English Chapter House and the Abbot's Kitchen at Glastonbury.

The section on this account is specially interesting. The floor is paved with Portland stone; the walls are internally of Ancaster stone, and rise some 11 ft. on the inside. The section of the wall is of substantial thickness, and the plate rests upon it at about the centre of its width. The plate is, of course, framed round the octagon, and receives the feet of the roof rafters. The plate butts against the back of the stone cornice, and is helped thereby to take the thrust of the roof. Two collars, however, are framed above, and at the sill of, the windows. The section also shows how light would strike down through each window upon the panel of names below on the opposite wall. In the section the balustrade can be seen to rest upon the cornice and to project slightly beyond the wall face.

The position on plan of the shrine in relation to the chapel is admirable. The main entrance to Uppingham Chapel is on the north side at the rear of the building, and under the west gallery. Immediately opposite this entrance is the entrance to the shrine. The visitor crosses the chapel, passing on his right the statue of Edward Thring. The shrine has thus been placed opposite the last two buttresses on the south flank of the building, and access found through a new doorway and through a little lobby formed between the faces of the buttresses. This little lobby is plastered, doubtless from motives of economy, and is furnished with two undisguised radiators. In many situations this would not be noticeable, but here both in the chapel and the shrine the key given by fine materials is a decided one, and the slight drop to a lower material in passing from chapel to shrine is made obvious in a way very interesting to modern architects who might not have the lesson before them in a lifetime.

Once within the shrine a certain sweetness and solemnity is the immediate emotion, within which for a moment the



PLAN OF CHAPEL WITH SHRINE.

UPPINGHAM SCHOOL WAR MEMORIAL SHRINE.



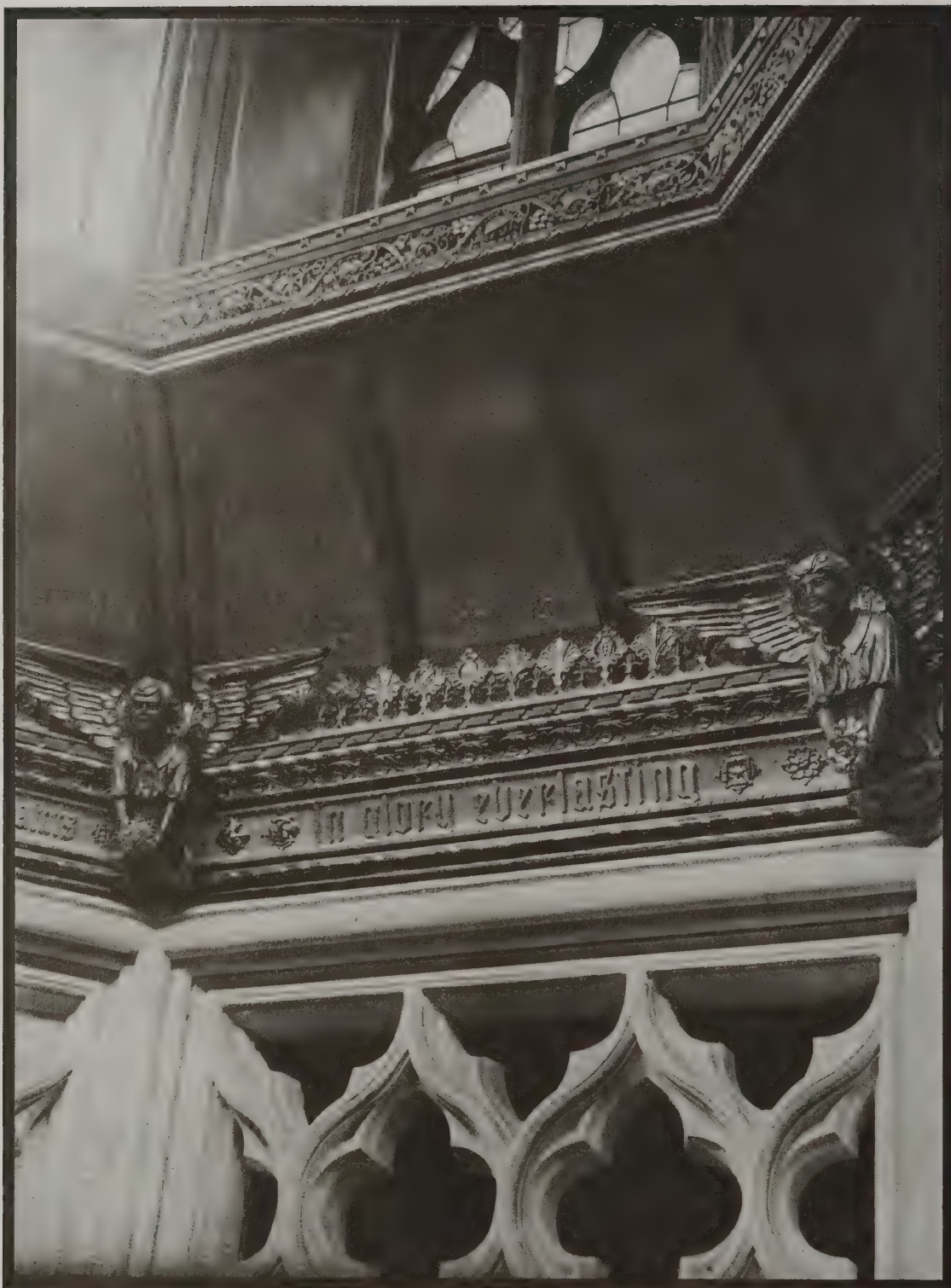
Plate VI.

March 1922.

FROM THE HEAD MASTER'S GARDEN.



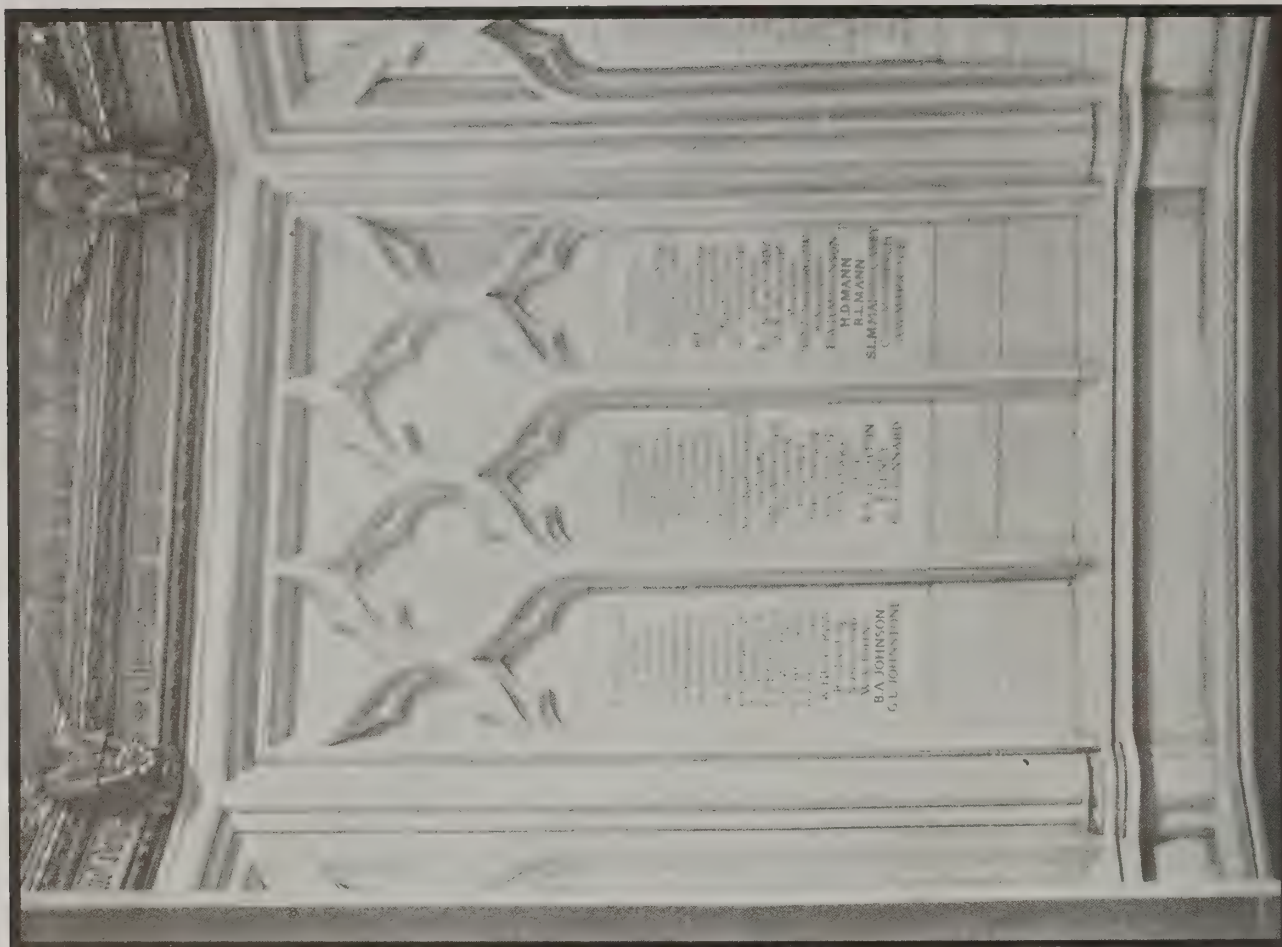
FROM THE MAIN CHAPEL.



DETAIL OF CORNICE.



DETAIL OF CORNICE.



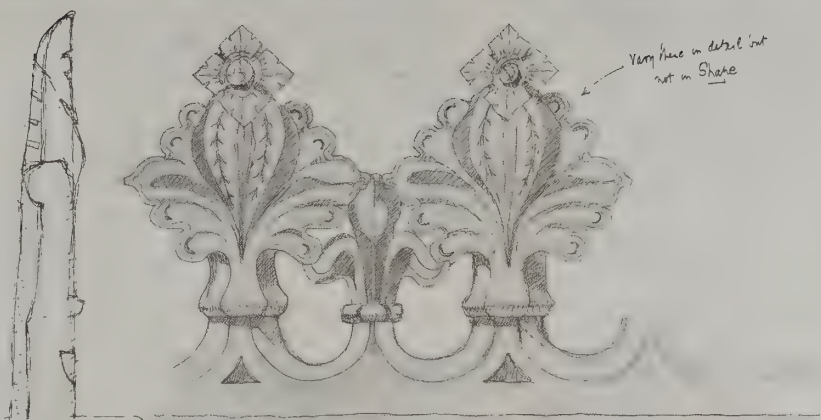
DETAIL OF PANELS.



ENTRANCE BAY.

UPPINGHAM SHRINE
F.S. of Oak Cornice. N^o 23.

Note: All Carving to be done with boldness and
garely. Vary at discretion. Avoid tediousness
and monotony. Lettering on the frieze
to be made by carving down face of wood round
each letter.



Make Th

A WORKING DRAWING.

inquisitive mind of the critic is glad to pause. It was due, I think, to the simplicity of the building and to the directness of the architectural effect.

In the pleasant assault of music upon the senses a man may fancy he finds something added to himself that was not there before—he feels himself richer and more active. The architectural emotion is not that, but as it were a process of elimination: not a warmth after the coldness of common life, but a cool dissociation from the thousand trivial and inadequate reactions of sense. In the contemplation of architecture the observer, like a tree in winter blown free of leaves and desires, achieves the emotion that is the negation of all emotions. Architecture does not express regrets.

The floor of the Uppingham shrine is of Portland stone, in the centre of which is figured the Uppingham School crest, a fine symbol representing some very small boys in front of a large schoolmaster with a birch-rod. The crest has been formalized and placed within an octagon. The birch-rod element that in mediæval times would doubtless have been well emphasized as a motive is not emphasized here. The walls are of Ancaster stone, a cream-coloured limestone which will take a finely cut line. The seven panels are subdivided by shallow tracery. They are framed by a double roll which serves to form a kind of shaft at the interior angles, descending to a prettily moulded base, and also serves to complete the stonework above by its smooth rounded line and by the shadow beneath it. Above that roll a different material begins. The shallow stone tracery is treated with great refinement and vitality, but yet remains obviously large in scale for the interior. This is for the sake of contrast in material to the carved wooden roof, and where it is cut shallow upon the walls, giving half-tone shadows, it produces the broad effect desired. Where it is seen in full relief across the entrance its scale is overpowering, in spite of careful subdivisions. The names in the three divisions of each panel are arranged some twenty in each division, and are engraved on Hopton Wood stone. They are cut very shallow and gilded; the type used is William Morris's "golden type." A plinth round the walls carries a shallow projecting ledge for wreaths. The ledge is moulded, and the horizontal line given by this and by the continuous mouldings at the base of the panels serves to mark the octagon shape below eye-level. The main cornice begins the oaken superstructure which rests markedly upon the masonry, and is itself a mass of delicately carved and shadowed horizontals. The secret here, and indeed in the whole interior design, is the catching of the light in the right way by the horizontal members. (It is interesting to compare the beads and hollows on the architect's detail drawing with the result achieved.) A frieze bears a text in Gothic lettering, the lettering made by carving down the surrounding face; the ground has then been painted blue, and gives a notable blue band in a significant position, but the quality of a carved oak surface is preserved. The frieze is strongly ruled off from its cornice by a black line

of shadow. The cornice consists of a billeted hood-mould, then a roll, and below the roll a richly carved member, the whole surmounted by a cresting exquisitely carved and varied. The architect's note written on the detail drawing of this cornice is as follows: "All carving to be done with boldness and gaiety. Vary at discretion. Avoid politeness and monotony." Everywhere the carver has been given considerable liberty to vary details while preserving the general form. The result is seen in the soft richness of effect—an achievement only possible with the co-operation of the craftsman.

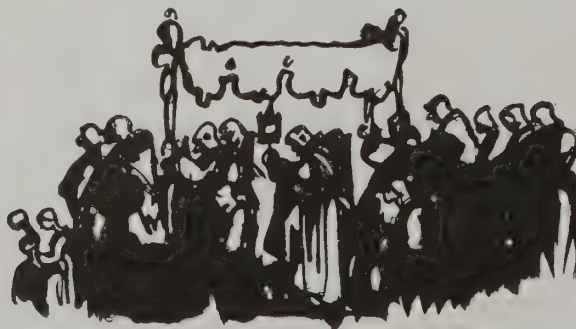
The angels at each corner were carved from a model, but vary in detail. Each angel has a different handful of flowers. The carving of the vibrant wings is admirable. The faces of the angels are not pious, but have an elfish look.

The cove goes up in a slight curve from behind the cresting of the main cornice. Each bay is in three narrowing panels faintly patterned with fleurs-de-lis, of which there are three different forms, and the whole is bounded above by a marked string. This string is fretted with a vine pattern, and shows a blue ground behind. The top member of the string is also blue. The ribs of the cove carry the eye up to the little clerestory gallery which makes the inside of the lantern. This gallery is a light arcade with ogival arches, each of which ends in a large finial spreading its leaves against the cove of the ceiling. Each bay of this gallery is separated by a spiral shaft. The level ceiling has been prepared for by the strong horizontality of the main lines, but the sudden flatness above these ogee arches is like an unexpected modulation in modern music. The effect, however, is cleverly reduced by means of the ceiling, whose golden rays are, as it were, spun from point to point, leaving the stars between them and a certain remoteness for the eye.

The scheme of tones and of colours is delightful. Above the cream-coloured limestone the oak is in two tones of gold, the first a very light tone, as it were dusty with gold, the second slightly stronger, but still oaken in texture, and upon this groundwork is here and there the sparkle of gold-leaf. Against these tones the blue tells effectively, and is enhanced by some mouldings touched with ivory-white and purple-brown. At the ceiling level the gold has a surprising gleam of red within it, which is due to certain surfaces of scarlet concealed in positions reflecting the light.

It can be understood that these dull golds require sunshine for their full values to be perceived. I was anxious, therefore, for a gleam before leaving the interior. It came obligingly enough, and immediately burnished the browns of the panels to a dull glow and gave to the fine oak a series of warm gradations. The gold at the ceiling shone a brighter red, and round the edges of the ceiling the blue had gone purple. The sun had not changed the forms around me, but seemed to emphasize the conviction of delight in good craftsmanship, of belief in joy—a conviction and a belief appropriate as a tribute from the living to the youthful dead.

H. B.



Tail-piece by Frank Brangwyn, R.A.

The late Ernest Newton, R.A.

ERNEST NEWTON, the able and much-loved architect who died so suddenly in January this year, was intimately known to me for more than forty years. For the latter half of this time—after I moved from Gray's Inn to South Kensington—I did not see him often, and therefore I have no detailed knowledge of his later works beyond the general feeling that I should admire and understand them. For more than twenty years we were members of a group of (then) younger architects who were "always together."

Born in 1856, and educated at Uppingham, he was articled in 1873 to the late Norman Shaw. From him he learnt much, and among other things the deep personal regard we all had for that master. It was on his leaving what I still think of as "the office" in 29 Bloomsbury Square (which is now, as I sadly see, destroyed) that I entered as an assistant to occupy his stool.

On leaving the office about 1879 Newton at once began his own work with a house passed over to him, as was Mr. Shaw's generous way with all of us in our several times. Newton set up a regular office soon after in Hart Street, Bloomsbury. Here in his office a small group of Shaw's pupils and assistants gathered together, at Newton's invitation, once a month for a time to discuss architecture and art generally. The group half humorously called itself the St. George's Art Society, a name taken from Bloomsbury Church close by. This small society was the precursor of the Art Workers' Guild and other things. The members of the group formed the guild and they were merged in it. The actual inventors of the larger society were, I believe, Macartney and Horsley, who were its first secretaries. Mr. Newton became an accomplished architect, one of the ablest and most thoughtful of the house-builders of his time. He steadily progressed in power to the end of his life, aiming rather at sound and expressive building than at style imitations. In his quiet way he erected a surprising number of admirable buildings, especially country houses, which were really homes while graceful and dignified as well.

He was a delightful person to know, cordial, full of humour and more—of playfulness and affection. He was that wonderful thing, a true friend. The recognition of his

gifts and powers that came never changed him in the least; he was always ready to joke and chat, and would always have liked to be able to "go and see something."

Mr. Newton was elected into the Royal Academy in 1911, and was President of the Royal Institute of Architects during the war years 1914–1917. He also gave very valuable services to the Ministry of Munitions, and all who met him at that time speak with reverence of the way in which he gave himself to the irksome task and of his tactful and sympathetic dealing with other men under very straining circumstances. The personal strain, indeed, in that time of general

tension was probably the real cause of the early death which grieves a large circle of friends. While our friends live we take them more or less for granted, but something happens and they are no longer there, and we see that no one will ever be like them again.

W. R. LETHABY.

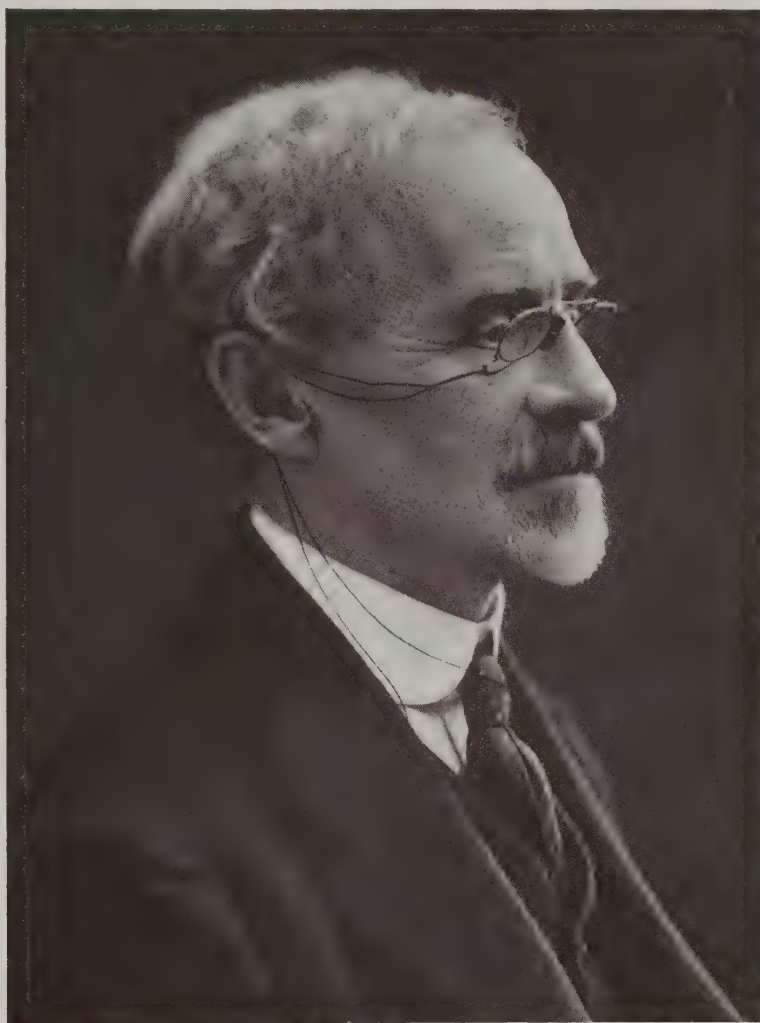


Photo: Bassano, Ltd.

THE LATE ERNEST NEWTON, R.A.

[Mr. Newton died from pneumonia, after only five days' illness, at his residence, 17 Blomfield Road, Maida Hill, on Wednesday, 25 January. Born in September 1856, he was educated at Uppingham, and, after leaving that school, entered Norman Shaw's office, where he worked for six years in association with a number of men, pupils and assistants of Norman Shaw, who all distinguished themselves in the practice of architecture, and among whom may be mentioned Professor W. R. Lethaby, Mervyn E. Macartney, and E. S. Prior, A.R.A. His principal buildings were Bullers Wood, Chislehurst; Redcourt, Haslemere; Steep Hill, Jersey, a delightful example of his more mature manner; Glebelands, Wokingham; Ardenrun Place, Blindley Heath; the House of Retreat and Chapel of the Sisters of Bethany; and St. Swithun's Church, Hither Green. His last piece of work was a war shrine for his old school at Uppingham—illustrated in this number of THE ARCHITECTURAL REVIEW. Mr. Newton was President of the Royal Institute of British Architects during the critical years of 1914 to 1917. He was elected A.R.A. in 1911 and R.A. in 1919. He was awarded the Royal Gold Medal in June 1918. He married, in 1881, Antoinette Johanna Hoyack, of Rotterdam, and had three sons, of whom one, Colonel W. G. Newton, President of the Architectural Association, continues as Editor of THE ARCHITECTURAL REVIEW.]



HOUGHTON STREET, ALDWYCH.

From a Drawing by Frank L. Emanuel.

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A Magazine of Architecture & Decoration



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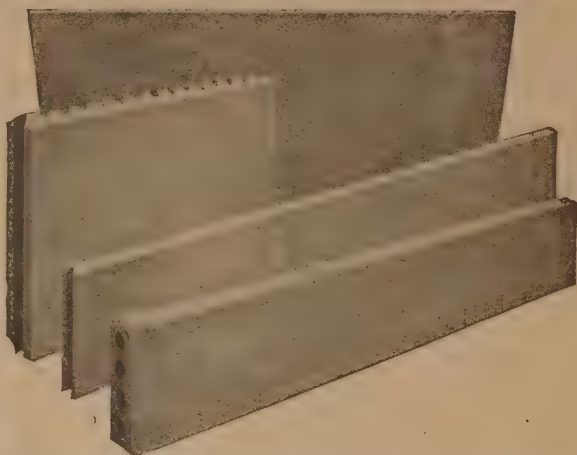
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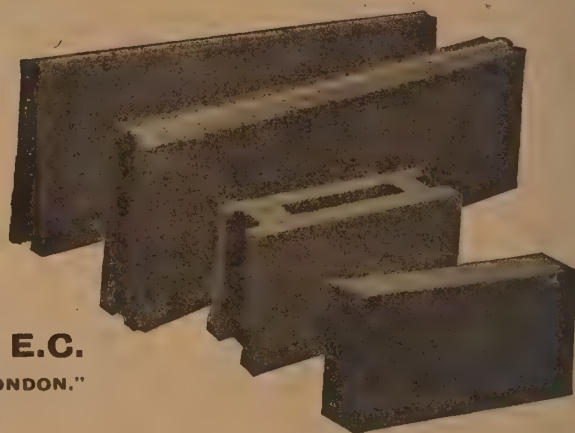
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A STUDY IN COLOUR FOR "THE STONING OF STEPHEN."

One of the panels by Frank Brangwyn, R.A.

In the Chapel of Christ's Hospital School, Horsham.

Mural Decorations by Frank Brangwyn, R.A., at Christ's Hospital, Horsham.

ONE of the most important of recent contributions to the art of mural decoration in this country is to be found in the chapel of Christ's Hospital, Horsham, better known as the Bluecoat School. For here are sixteen panels in tempera by Mr. Frank Brangwyn, R.A. They form a complete decorative scheme, correlated, coherent, cheerful, and in character with the architectural interior.

Too often modern mural decoration is ill-adapted to the style of the building. Too often artist and architect seem to be at cross purposes. Too often a single panel—sometimes not even in colour-harmony with the rest of the decorations—proclaims the very need it is designed to meet. How rarely is a mural decoration given its proper perspective! If it is not considered in relation to the architecture, the colour-scheme, and the purpose of the building, it must fail. This demands the closest co-operation between artist and architect. And it also requires that the artist shall have a sound architectural sense. He must be able to visualize his panels as they will be when put up—not merely as separate pictures. His chief aim must be to make an architecturally fitting pattern, and the picture must be strictly subordinated to the first business of decoration. All this, of course, is more or less axiomatic, but even so the observance of the breach is more honoured than the rule.

It would be easy to give examples, but that way trouble lies, and it is not in the best interests of art to give an undesirable prominence to examples to avoid. For the same reason it is well worth while to record such cases as Horsham, where all the conditions for the production of a fine decorative interior are present.

Here there has been a perfect understanding between artist and architects. Mr. Brangwyn has himself had an architectural training and inherits an architectural tradition. As a mural decorator he is an acknowledged master. The result of the combined work of the designers of the chapel and its decorator is an interior in which there is no discordant note. The decorations do not look like an afterthought. They have no alien air. They do not suggest that the artist only came in after the architects had left. They fit in like a hand into a glove. And this is a harmony so rarely achieved that to meet it in a modern building is a refreshing delight. Designed by Sir Aston Webb, P.R.A., and the late Mr. E. Ingress Bell, the chapel is a red brick structure with stone facings and grey oak woodwork. The panels go right round the walls at a height of some 15 ft. from the floor, being placed between the top of the woodwork of the stalls and the windows. They are in wooden frames made from the same timber as the stalls, and each canvas is on a stretcher.

This leaves a slight air-space at the back, between the canvas itself and the brick wall. This was done because, for obvious reasons, it was too risky to put the panels directly on to the bricks. The only safe method—and the proper way to save the decorations from injury—is to coat the brickwork with cement or plaster and then fix the canvas flat on this surface. So the paintings would be permanently preserved,

and would last as long as the material on which they were painted. As this has not been done—presumably due to some sort of "Geddes axe"—it is unfortunately likely that these panels may be seriously damaged. No canvas can withstand indefinitely the stress and strain of contraction and expansion, however slight, which variations in temperature will inevitably cause. We have no doubt that this highly unsatisfactory condition will be removed as soon as finances permit. The sooner the better. There are not so many Brangwyn decorations in this country that we can afford to take chances with those we have got.

Before describing in detail these Horsham panels it may be as well to return to the first principles of mural decoration, because here we have a fine example of their practice. And first and foremost comes the basic law that the decoration must be designed to fit the building, both in style and spirit. Next to it, and almost as vital, is the law that the scheme must in itself, though as in this case split up into sixteen panels and as many subjects, have throughout cohesion both of colour and composition. That is why the decoration must be first a pattern, even though it be a series of pictures afterwards. As a matter of fact here is where so many artists fail. The subject too often captures them, and they lose sight of the necessity of unified design. Not so with Mr. Brangwyn. He is too much a master of his craft for that; and he has too strong a sense of design to be lured down the by-ways of fancy when the main road of decoration alone can lead him to his goal.

The result is that the first impression on entering the chapel is one of satisfaction, the satisfaction that comes from a carefully balanced scheme of values and a sense of complete unity in colour, scale, and style. What first strikes the eye is the massed effect of the frieze of panels which, divided only by the shafts that support the roof, runs round the walls in a bold pattern of blues, old gold, and warm grey. The dominant note is blue, the blue of the sky, which, forming the top part of each panel, plays the rôle the thread plays in a necklace of pearls. In the preservation of the same scale throughout for the figures and the careful balance of colour in all the panels the artist has made of the sixteen panels a single decoration, strong, arresting, and buoyant. Light in key, jolly in its note of quiet gaiety, it is admirably adapted for the purpose of engaging the attention of the boys. In his choice of colours the artist had this in mind. Boys do not bother about æsthetics. Art has no special attraction for them. But they have very decided likes and dislikes, and in the matter of colour their taste is for bold, bright, cheerful tints. To please the boys while meeting the more exacting demands of the religious character of the building and the need of co-ordinating the decoration with the chapel interior was not easy, but it has been done. After all, the chapel is for the boys, and they will have to see the decorations whether they want to or not. And so the panels were designed specially for them; and the subjects, while strictly suitable for a church, were selected with the hope that they would have a real appeal to the



STUDY FOR PANEL: ST. AMBROSE TRAINING HIS CHOIR AT MILAN.



Plate II.

St. Aidan, the first bishop of Lindisfarne (Holy Island), embraced a religious life in the monastery of Iona. He was consecrated a bishop about A.D. 634-5, and died A.D. 651. Colleges have been given his name in commemoration of his love of teaching the young.

April 1922.



Plate III.

A wonderfully virile rendering of an incident recorded in Acts ix. 8: "And Saul arose from the earth; and when his eyes were opened, he saw no man; but they led him by the hand, and brought him into Damascus."

April 1922.



Plate IV.

April 1922.

In conceiving the idea, turned to such fine artistic account, of the sleeping St. Patrick, the painter must have had in mind one of the many legends that mark the saint as an inveterate dreamer. It was in "a dream that he heard a voice calling him to his mission in Ireland.

MURAL DECORATIONS BY FRANK BRANGWYN, R.A.



Plate V.

April 1922.

When St. Columba embarked on his Northern mission, he was about forty years old. At Iona, which was given to him by Conal, the Christian king of the Scots, his first act on landing was to build there a church and a monastery of timber and reeding: whence the reverence for Iona as the Alma Mater of the Northern Churches.



STUDY FOR PANEL: ST. WILFRED'S MISSION TO THE SOUTH SAXONS.

quaintly clad figures in their blue coats and yellow stockings who meet there for worship. And the blue coats and the yellow stockings harmonize happily with the blue and gold of the panels above them. The frieze is the tribute of a great artist to boys. It is his attempt to produce a work of art which they can enjoy even if they cannot understand it. Whether he has succeeded or not I cannot tell, though I suspect he has. The modern boy is a reticent young human. When it comes to art he is, as a rule, like so many of his elders nowadays, simply and frankly not interested. But in any case the decoration will remain as one of the finest set up in England for many years, if only for the fact that it looks so inevitably an integral part of the building which it adorns.

It is impossible to give an adequate idea of it by means of black-and-white reproductions, and anyone who wishes to get a full appreciation of the frieze must go down to Horsham to see it in its proper setting and in all the joyous freshness of its colouring. The coloured studies for some of the panels which it is possible to give here by courtesy of the artist must suffice for those who cannot make the journey. But they cannot take its place, and they do not in any way give an idea of the colouring of the panels, which is nothing like that of the studies. The studies now reproduced, it may be stated, are destined to be permanently preserved in a museum.

The subjects of the panels are attractive. They bring before the minds of the boys some of the most dramatic moments in the lives of heroes of the Church. Augustine and Saul, Aidan and Ambrose, Peter and Patrick, here are in glorious procession the saints, martyrs, and pioneers of Christendom. The scene shifts from Jerusalem to Rome, from Rome to Milan, from Italy to Britain, and from Britain to America. We see Peter addressing an ancient Eastern crowd, Saul struck down on the way to Damascus, and Stephen stoned outside the walls of Jerusalem. There are both St. Ambrose and St. Gregory, the musicians of the early Church, teaching their choirs. The missionaries who brought Christianity to England and Ireland lead us to the days when Caxton placed the Bible in the hands of the people by printing it at his press at Westminster, and when John Eliot gave it to the Mohicans in North America. Here is material enough to stir the imagination of youth. And surely, too, here is enough to inspire the brush of any artist.

With subjects like these to fire the imagination, is it not a pity that more churches are not decorated with scenes from the lives of the saints? Apart altogether from the religious aspect of the matter, with which this article has nothing to do, the decorative possibilities are undoubtedly attractive. It would be a splendid change to see the churches of England following the old and fine tradition of the Italians by employing our best artists to brighten what are too often dull interiors.

A comparison between some of the studies and the finished panels reveals some intriguing points. Take, for instance, the stoning of Stephen. While the main design is retained, there are changes in details which show how the artist's mind has worked. It is always towards cohesion and balance. In the panels the battlements of the city have a bigger place. And a flight of birds, disturbed by the tumult, gives a fine touch of symbolism to the stark brutality of the martyrdom. The birds also serve to add a rhythmic value to the composition and to strengthen the interest in the bowed figure of the doomed saint. The heavy battlements, the ruthless persecutors, the springing flowers, and the upward flying birds, all help to point the moral of this stirring scene from the early days of the Faith.

The whole series, by the way, tells the story of the English Church up to the post-Reformation period and the beginning of missionary work. So we find here Stephen, the first martyr, and Peter and Paul, the founders of the Western Church at Rome. There are three great events in the life of the greatest of the apostles pictured here—his dramatic conversion on the way to Damascus, his shipwreck, and his first sight of the City of the Seven Hills. The shipwreck scene is given in colours from the original study. It tells its own story. It forms a striking contrast with the Damascus scene, glittering with all the opulent colouring of the East. Another Eastern scene is found in Mr. Brangwyn's version of the episode in which Peter, accompanied by the eleven apostles, addresses the crowd. Is it by accident or design that Peter is turning his back upon the luscious fruits of the earth and the two bottles of wine in the foreground? Presumably it is an intentional parable. If it is, it is all the more arresting from the fact that the fruit and the bottles have so clear and inevitable a place in the decorative scheme. To those to whom symbolism appeals, much can be read into this powerful scene. They will find a wealth of meaning in the dove, the wine, the fruits, and the flowering plant. The fine study in colour at any rate shows their splendid decorative value.

The conversion of St. Augustine, the Augustine of the Confessions, is one of the most beautiful of all the panels. The lilies in the foreground and the foliage at the back give to the scene a quietly festive air which is admirably suited to the occasion. Moreover, as the Te Deum is associated traditionally with his baptism, the singing children are happily appropriate. The panel of St. Ambrose training his choir is closely linked with the conversion of Augustine, for it was the preaching of the great patron saint of Milan which is said to have led to the enlistment under the banner of the Church of one of the most powerful of all its early leaders. Ambrose had the unusual distinction of being appointed a bishop direct from the laity. As Bishop of Milan he greatly enriched the hymnology of the Church. And it may be added as a footnote to history that he is said to be author of the saying, "When in Rome do as the Romans do," which in those days was undoubtedly sound "safety first" advice.

The English panels recall some of the most romantic events of the early days—events likely to make a special appeal to the adventure-loving hearts of youth. What boy could look unmoved on the grim painting of the death of the first English martyr, St. Alban? Alban was an inhabitant of the Roman town of Verulam in Hertfordshire, not far from the present site of the town of St. Albans. Alban lived in the third century, and, though a pagan, gave shelter to a priest hard pressed by the mob. In the end the priest's retreat was discovered, and Alban, to save his guest, presented himself wearing the clothes of the Christian. The Roman Governor threatened to punish him for harbouring a priest, and Alban calmly announced that he was a Christian, too. This meant death, and torture before death. He was executed on a wooded eminence overlooking the town. It is during the scourging that Mr. Brangwyn represents him. And, realistic though he is, the artist cannot resist the touch of natural symbolism which distinguishes so many of his religious paintings. Here it is to be found in the flowers which spring up in the meadow of death.

The change from this scene of execution to the peaceful dream of St. Patrick in the forest is refreshing. Here Mr. Brangwyn makes masterly decorative use of the trees and of the flower-strewn ground. This Dumbarton pioneer, who converted Ulster, not only gave to Ireland her religion, but he also made famous her emblem, the shamrock.

(To be concluded)



SKETCH FOR PANEL "ST. PAUL SHIPWRECKED."

By Frank Brangwyn, R.A.

In the Chapel of Christ's Hospital School, Horsham.

Burford.

By M. Jourdain.

BURFORD, the centre of important highways and yet remote from the railway, preserves in its fine stone buildings the aspect it had acquired in the prosperous years of the seventeenth century, from which time it steadily decayed. The additions in the eighteenth century are few; and fewer still those of the succeeding century. Variety is amply secured by the sharp pitch of the main street, and the character of buildings, stone-tiled and stone-walled, which seem as much an integral part of the landscape as an outcrop of stone; the line of houses on either side broken by every variety of chimney-stack, gable and roofs, on which time has impressed new undulations; and by the stone-tiled pent-house projections to the shop windows. Burford's domestic buildings date from the latter part of the fifteenth century. The long unbroken block of almshouses founded in 1457, though to some extent rebuilt, were conservatively rebuilt in the early nineteenth century, and other fifteenth-century survivals are the arch in the back wall of Messrs. Howse's forge in High Street, and the vaulted cellar of London House, in the same street, and numerous entrances to passages between houses.

In the latter part of the sixteenth century the town began to climb the steep hill, and several tenements built by a certain Simon Wisdom have their date recorded on a tablet, together with his initials and merchant's mark. The long gabled house, which, seen from the top of the High Street, appears to lie across and block the street by the bridge, is of the year 1576. Among interesting detail to be noted here and there is the arch of "The Cotswold Arms" on the east side of the High Street, of which one spandrel is carved with the pomegranate; and the oriel corbelled out of the main wall in "The Fawkland Hall," now used as the Institute.

The wider span of windows in the frontage of the three-gabled house in High Street, opposite the end of Sheep Street, is characteristic of the early seventeenth century, and the cottage in Witney Street is of the same type; in both the windows in the first floor are treated as an oriel carried forward on brackets. In the case of the former house there is a good deal of the back that suggests sixteenth-century work; and of the barge-boards on the frontage, two are original and are of a pronounced Gothic character. In Burford, however, architectural fashions lingered long, and "period" identifications can only be loosely applied.

There is a durable and well-preserved appearance about these stone-built houses. That has not been the case with certain houses of which the repair had for some years fallen into abeyance. In the house on the east side of the High Street, opposite "The Bear," the repair of the roof by Mr. Horniman at the beginning of the war has saved the building from disaster. He had previously successfully completed the restoration of "The Rose and Crown," and the house at the corner of Witney

Street and High Street. Here the close-set oak timbers on the first floor are exposed, and during the restoration these and their wattle-and-daub filling were discovered beneath the plaster casing. In the timbers signs of the position of windows with circular-headed lights were also discovered, and these it was found, owing to their early date, were not grooved for glazing.

While the interest of Burford is its houses of the early Renaissance, the late Renaissance did not leave it untouched. Of ashlar houses of this style the earliest dated is the Vicarage, set near the Windrush at the bottom of the High Street, and bearing the date 1672 within a panel in the central pedimented gable. The finest example of this style in Burford, however, is the Great House on the south side of Witney Street. The street frontage is a dignified composition, with central doorway and two rows of tall sash windows above a cellar, which is lit by oval lights. The first-floor windows are finished alternately with segmental and angular pediments, and the floor above is lit by circular lights within a square architrave. The detail of the cornice and central pediment, the pine-cone finials, and the shell-headed doorhead of the side entrance are all characteristic of the stately work of the period, but a provincial note is struck by the parapet, which, like the chimney-stacks, is embattled.

In the High Street is another dignified classic house, set back by a forecourt enclosed by a low wall with an iron railing and central gateway. The keystone and pedimented doorway is in

the centre of the rusticated frontage, which is treated with the Corinthian order.

Burford is a stone-built town, and the only considerable use of brick is the frontage of the Bull Inn. But the total expenditure on bricks here could not have been extravagant; the house is structurally stone, the frontage being only faced with bricks above the ground floor, and there is abundant use of stone even here for pilasters, and the aprons and keystones of the sash windows.

The Priory itself is a palimpsest. During the 1908 restoration five arches were found built into the south wall of the hall, and these (with an arch at present in the kitchen passage, where it was moved during restoration) are fragments of the mediæval hospital of St. John. Sir Lawrence Tanfield, before the close of the sixteenth century, was the first to build a large country house on the estate; after the death of Sir Lawrence Tanfield's widow, the property passed to Lord Falkland, who, when obliged to sell one of his two estates, Great Tew and the Priory, disposed of the latter in 1637 to William Lenthall, Speaker of the Long Parliament. Though in the middle of the eighteenth century the Priory was described as a "mighty good old house, in perfect repair"—and there is no hint of decay in "The Gentleman's Magazine" of 1799, when it is described as having two wings "and middle projection in which is the door, somewhat



SHEEP STREET, BURFORD.

From a Pencil Drawing by Francis Dodd.



BURFORD PRIORY: EAST FRONT (BEFORE RESTORATION).



Photo: Arch. Rev.

HOUSE IN HIGH STREET.
Early Seventeenth Century

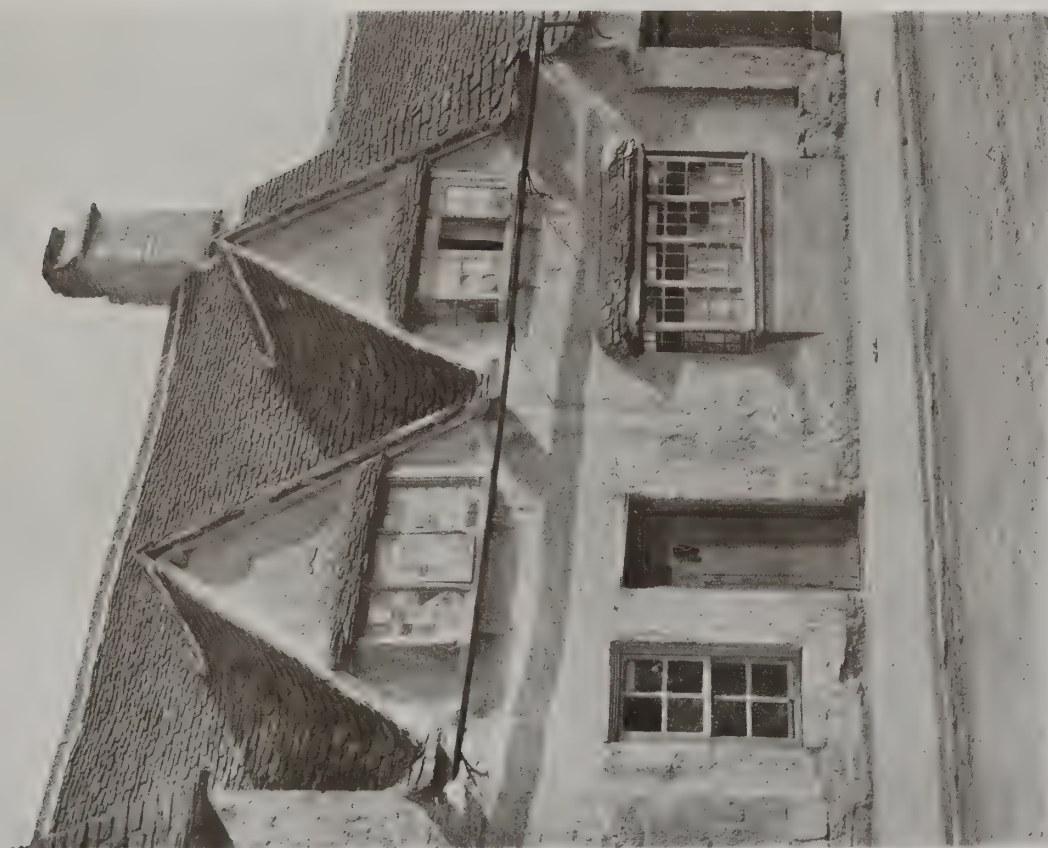


Photo: Arch. Rev.

COTTAGE IN WITNEY STREET.
Early Seventeenth Century



Photo: D. S. Crichton.

THE ALMSHOUSES.

Restored Early in the Fourteenth Century.



Photo: Arch. Rev.

THE TOLSEY, BURFORD.

in the form of an E with scalloped gables of that kind which distinguished the beginning of the last [i.e., seventeenth] century"—in 1808 the reduction of the house to a smaller compass was begun; the only record preserving the appearance of the house as Speaker Lenthall left it being a water-colour drawing upon which the engraving in Skelton's "Antiquities of Oxfordshire" is based. After the severance of the Lenthall connexion with the Priory in 1828 the house, neglected among the encroaching trees, fell into an advanced state of decay from which it was only rescued in 1908. The drastic reduction has obliterated all features of interest upon all but the east or main frontage. The east frontage as shown in Skelton is E-shaped, with a narrow bay in the centre, and a two-gabled wing projecting at either end. In the early-nineteenth-century rebuilding the porch was re-erected, and the panel of Lenthall arms inserted over the entrance; the north wing was also brought across to adjoin the porch, thus telescoping the frontage to less than half its original extent. The two bay-windows now on the east front, which are probably part of the Speaker's additions to the house, are not bonded into the walls against which they stand, and during the repair of the ceiling of the Great Chamber signs of the ornament having originally extended into bays were discovered. It is possible that the removal of the bays from the south wall to the east front may have been due to the fact that they were practically blocked by the covered way to the new chapel and the projection of the wall of the "ruined wing," which was also an addition made about this time. That the reduction of the house was complete in 1815 there is evidence in a drawing in the possession of Mr. Horniman. The Speaker's chapel (connected with the house by an arcaded gallery), which was finished in 1662, is an instance of the effort to pour new wine into old bottles, or to combine the still surviving ecclesiastical Gothic with Renaissance elements. Here the styles are mixed experimentally as in Brasenose College chapel. The Priory chapel has an entablature with a well-cut egg-and-tongue moulding round the interior, and the traceried wheel and pointed windows are framed into a rectangular classic architrave, the spandrels of which are filled with foliage, coarser in execution than the

classic detail. At the entrance, spirally fluted Corinthian pillars on panelled bases support the flooring where the Lenthall pew stood, which is reached by passing over the leads of the gallery connecting the chapel with the house. A correspondent in "The Gentleman's Magazine" in 1799 describes the chapel as containing a stucco ceiling, "in one compartment the Adoration of the Shepherds, in another Abraham offering up Isaac"; but fragments of enriched stone barrel-roof are to be seen above the cornice. The decay of the building was no doubt due to its faulty construction, the heavy stone roof resting on walls with no foundation and no buttressing. In the 1908 restoration the dining-room was thrown into the hall, and two of the arches found built into the wall between the hall and parlour, re-erected more or less on the line of the dining-room wall, which had been taken down. The fine ballroom on the first floor shows plasterwork of the Tanfield ownership in its ceiling, and wainscot and chimneypiece of the Speaker's date. In the geometrical setting out of the ceiling, kite-shaped panels, which are divided by enriched moulded ribs, radiating from pendentive centres, are filled with conventional sprays and pomegranates. The Speaker's chimneypiece, evidently the work of the craftsman who carved the enrichments of the chapel and possibly the mural monument to Richard Sindrey (d. 1661) in the Silvester Chapel in Burford Church, shows the tentative handling of the early years of the later Renaissance. The entablature is supported by coupled Corinthian columns, spirally fluted for two-thirds of their height, and a pair in the middle awkwardly cut off by the shelf. In the intervening space are two shell-headed niches, over which hang drops of closely packed fruit characteristic of the period, and between the scrolling ends of the broken pediment is the coat of arms of the Lenthalls. A small stone chimneypiece, in which the angle panels are carved with a cherub's head, now in the state bedroom, and the ceiling of the staircase hall, with its roughly modelled central oval wreath of fruit and flowers, and shells enriching the cove, are also contemporary. The balusters of the staircase are spirally twisted; this is, however, an early eighteenth-century addition of this interesting house, which has seen so many alterations and vicissitudes.

The Lombard Churches of Rome.

By H. Elrington.

THERE is so much that is obviously interesting in Rome, so much that at first sight forces itself on one's observation, that many other things—no less interesting in their own way, but not so apparent—are necessarily overlooked.

The attention is absorbed at first by, on the one hand, the remains of the mighty works of ancient Rome, on the other by the no less mighty achievement of the Italian Renaissance; the first typical of the toil of the many, for in old Rome there was no lack of cheap labour, the other typical rather of the intellectual thought of the few. If one stops here, however, one will be always conscious of some strange gap in the history of the architecture of the city; yet as a matter of fact the sequence of its development, though sometimes interrupted, has never been really broken.

The stranger wandering through Rome becomes after a time aware that here and there throughout the city start up towers which do not belong either to the architecture of old Rome or to that of the Renaissance. These towers are to be seen in various directions and unexpected places—in the heart of the mediæval city—attached incongruously at times to some apparently quite modern church—outside the walls—and even on the edge of the Forum itself.

If one considers these towers as something more than objects that break the sky-line in a manner at once pleasing and picturesque, it will be seen that though they all belong to one particular type they have yet a virile individuality and exhibit great variety of detail. One step more leads us on to their history, and in studying this one finds the key to much that would be otherwise inexplicable in the history of the architecture of Rome. These towers are the sign-manual of the Lombard architects in Rome, and it is by studying the labours of these men that we shall find the missing link in the story of Roman architecture, and realise that there is no gap in the latter as wide as that which separates the Greek, who knew not the principle of the arch, from the Roman who did.*

Most visitors to Rome have probably seen the Piazza d'Oro in the Villa Hadrian, and other buildings which show that the Roman architects of the time had made some progress in the art of distributing and concentrating pressure and resistance. This knowledge was not lost during the dissolution of the empire, neither did the society of Roman architects of the period become extinct.

There is a tradition that when the Roman eagles made their last stand against the Lombards at Chrysopolis on the island of Comacina, there was at work on that island a guild of Christian architects who may be reckoned the lineal representatives of the ancient Guild of Rome; and it is certain that in the seventh century the Lombard king Rötari issued an edict at Milan conferring a number of privileges—including the important one of permission to travel where they chose—on a guild of architects, masons, and stone-cutters, called the Maestri Comacini. As soon as the Lombards were converted to Christianity this guild was largely employed by their sovereigns in the erection of churches and other buildings.

Now, as has been truly said, "a new style of architecture is not a new creation, but an evolution of another more ancient," † so it is evident—and the study of their work confirms this—that

these Maestri must have preserved through the dark times of barbarian invasion the knowledge and traditions of the Roman masters, and also those of early Christian art as the latter began to struggle out of the darkness of the Catacombs. Early Christian art, indeed, did not, as Courroyer says, "properly speaking constitute an art, for it was only the transition between the old art and the new: its beginnings mingle with the last reflections of the genius of Rome. While the fire of ancient art died down, that of the new brightened and broadened generally, casting out new developments, yet still bearing the impress of the great traditions of antiquity."*

In relation to all other architectures derived from Rome, Lombard architecture occupies the position of a first proof; but it was subject to various other influences before it reached its full development to Ravennese, Byzantine Ravennese, and later on to the Saracenic architecture of the south, to all which were joined certain marked characteristics essentially national.

From Rome the Maestri "Comacini e Lombardi" derived their knowledge of constructive organism, from Ravenna their decorative ideas.

We first hear of the itinerant guild of Lombard architects in Rome in the eighth century. The architecture to which they gave their name was then only in the making, as it did not reach its full development until at least two centuries later; but from that time on their work left a lasting impression on the buildings of the city.

It is clear that in all the vicissitudes of the Maestri Comacini the knowledge of the arch had never been forgotten, and with the dawn of better times the first care of the Comacini architects under the protection of Lombardy was the development of the vault.

It is a far cry from the heavy masonry of such a building as the Piazza d'Oro, or from one of those dim Lombard churches in which the Comacine architect sought with slow and at first timid steps to solve further problems of equilibrium, to the airy lightness of the vaulting of some fifteenth-century cathedral, yet was the latter evolved by means of them both.

The development of the Lombard vault, however, though it cannot be overlooked, is too big a subject to fall within the scope of an article such as the present one; moreover, it is not a subject that can be studied in any one city, even though that city be Rome herself; but I may mention here that on the road to Rome, Sant' Ambrogio, at Milan, furnishes, perhaps, as good an example as can be easily seen of the Lombard vault in the making, before the difficulty had been overcome of lighting a building sufficiently without weakening its structure.

The Lombard pilaster is so intimately connected with the Lombard vault that it should be studied like it in different places—from the incomplete T-shaped pilaster of early Lombard work to the grouped pilaster of later times, which is a distinctive feature of the style. It should be noted, however, that in the Basilica Giulia in the Forum are to be seen the remains of a rectangular pilaster, cruciform at the corners, which may be looked upon as the prototype of the composite Lombard pilaster, and which goes to prove that the sequence of development, though often interrupted, was never broken.

In view of the fact that there is no place to be found where so much restoration, rebuilding, and building upon, has been carried on as in Rome from as far back as the days of the kings,

* Rivoira, quoting Wickoff, observes that "the products of Egyptian, Oriental, and Greek architecture appear child's play by the side of the fully developed Roman arch."

† Rivoira.

* Courroyer.



Photo • Alinari.

CHURCH OF SANTA MARIA IN COSMEDIN.



Photo: Anderson.

ST. JOHN AND ST. PAUL.



BASILICA OF SAN LORENZO OUTSIDE THE WALLS (THIRTEENTH CENTURY).

one must not expect to find in it any one church so completely and characteristically Lombard as Sant' Ambrogio at Milan or San Zeno at Verona. But there are certain churches there which exhibit so many of the features characteristic of the famous guild of Lombardy that they may be justly called "Lombard," while others call for notice as exhibiting, in spite of alteration and restoration, some salient Lombard characteristic; and in others, changed in most respects beyond recognition, the campanile still remains to show that here once laboured the famous guild of the "Maestri Comacini e Lombardi."

There stands on the Caelian hill, a couple of hundred yards away from the Via San Giovanni in Laterano, a little quaint old church with a squat tower and a single apse the orientation of which is to the west. This church deserves to be mentioned first on account of its special association with the guild of Roman masons from whom the Lombard Guild derived its origin; for in it is revered the memory of four sculptors who suffered under Diocletian for refusing to make images to the heathen gods. As it stands now the church belongs to the seventh and twelfth centuries, but would seem to have been originally a fourth-century foundation.

The character of the tower—which must originally have been intended merely for a "torre di servizio," i.e. a means of access to the roof, and not for a belfry—points to early Lombard work, and bears but little resemblance to the graceful campanili to be seen elsewhere.*

Quattro Santi Incoronati has the nave and two side aisles common to the Roman basilica, early Christian churches, and churches of Lombard period. On each side of the nave are granite columns with Corinthian capitals. Above are the *matronei* (galleries for women), derived by the Lombards, through Ravenna, from the basilicas of ancient Rome. There is a crypt and ambulatory for pilgrims round the tomb. Quattro Santi has also the atrium and vestibule derived like the form of the interior from Roman and early Christian times. The circumstance that it has two of each is so unusual that it is probably due to careless restoration. In the wall of one of

the courts are to be seen interlaced carvings, rude in execution, fragmentary, and probably not in situ. Such *intrecciature* or *intrecci* are to be found in many places in Rome, generally speaking in or about the churches that show traces of the work of Lombard architects, though some of them must belong to a date previous to the first arrival of Lombard architects in Rome. They are intimately connected with the story of the *Maestri Comacini*. "The sculpture of the Comacine Masters is an eloquent part of a primitive language of religion and art; every leaf, every rudely carved animal, spoke a mystic language, as yet inartistic and unformed, of some great truth in religion."* One symbol very frequently used—that of the so-called "Solomon's knot," the origin of which is lost in the mists of antiquity—was used by the Christian masons as a symbol of eternity.

The *intrecci* vary much in type—from the rude carvings that would seem to show that their sculptor was ignorant of the use of rule and compass, to the elaborate carvings of some door or portal executed when Lombard architecture had reached its zenith. In view of the fact that the parapet was the favourite place chosen by the Christian sculptor on which to carve his symbolic designs, it is somewhat strange that in Quattro Santi this should be missing, the old mosaic pavement rising unevenly to the chancel.

San Lorenzo fuori le mure, as it is called by strangers, or "in Agro Verano," to give it its local name, was built in the time of Constantine on the same level as the catacombs over the tombs of San Lorenzo and San Cypriano. It was restored and enlarged by Sergius III, who backed on to the Basilica of Constantine another building on the same plane as the street, and turned it to the west so that the apses of each church were back to back. He raised the ground of Constantine's Basilica to form the presbytery of the newer building. A raised presbytery became a marked feature of Lombard architecture. The church was restored again in the thirteenth century—when Lombard architecture had attained its fullest development—by Honorius and Adrian I.

The interior shows, like Quattro Santi, the characteristic form of a central nave ending in an apse, two side aisles with

* A discovery of early masonry in one of the twin towers of San Giovanni in Laterano points to this having been originally a *torre di servizio*. In the tenth century Pope John XIII caused a great bell to be placed in one of them.

* Leader Scott.



Photo: Anderson.

ST. CLEMENT: THE ORIGINAL ENTRANCE (FOURTH CENTURY).

matronei over the latter. The sixteen columns of the interior are derived from ancient ruins, as are also the six of the portico; but the capitals of the twenty-two belong to the restoration of Honorius, show the same chisel and design, and are adapted to the stem of the columns.

It may be interesting to the student to compare these elaborate capitals with the cubical capitals of an earlier Lombard period to be seen elsewhere. The imitation of the classical Roman was an undertaking above the scanty science of the Lombard sculptors, and still more of the Roman of the eighth century.

"In San Lorenzo we have a church almost entire endowed with splendid accessories, with mosaic pavements, with ambos, pulpit, ciborium, and tombs, which we ought to value, as the principal monument in Rome, built in that beautiful style,

true Renaissance, produced by conjunction of Arab-Sicilian art with Lombard Tuscan." *

Lions guarding the doors of churches are a notable Lombard feature, and those at San Lorenzo are conspicuous examples of these animals. "Animals placed to guard the door are an Eastern inspiration going back to remote times." No doubt that from a far back time the lion was used as a symbol of strength; but the Maestri Comacini gave it a fuller meaning, and their pupils continued their symbolism. In their buildings it signifies "The Lion of Judah."

"Between A.D. 1000 and 1200 the lion is to be found between the column and the arch, the arch resting upon it.

* Cattaneo. As in Santa Maria in Cosmedin, the bishop's seat in San Lorenzo calls for special note, and its position in the centre of the apse is characteristic.



SAN GIORGIO IN VELABRO.

From A.D. 1200 to 1500 it is placed beneath the column. In either position its significance is evident. In the first it points to Christ as the Door of the Church; in the second to Christ the pillar of faith springing from the tribe of Judah." * The lions at San Lorenzo belong to the thirteenth century.

In San Lorenzo one sees the portico derived from Rome through the Maestri Comacini, but to see a typical Lombard porch one must go to San Clemente. The vestibule and atrium of this church are at the west end; but the porch referred to, which is the means of ingress now, opens on the street at the side.

San Clemente, as one sees it to-day, may, in spite of restorations, be reckoned a twelfth-century building. It is built over a church out of which its beautiful parapet and ambos were taken, so it may be said to retain something of its features. Under the lower church are the remains of a temple of Mithras connected with the attempted revival of paganism. Yet again below this is the house of St. Clement, which may not even be the lowest level, since masonry of the date of the Republic has been found in its walls. Thus San Clemente is a document in stone of peculiar value.

The interior has the usual Lombard form, but follows the Greek use in having a chapel on either side of the apse. The raised presbytery with the afore-mentioned parapet forms a marked feature. The lattice-work pattern on the parapet, made of a single strand interlaced, shows Byzantine influence. In the vestibule there are very interesting fragments of intrecci.

As one turns to San Clemente for a typical Lombard porch, so one turns to the ancient church of Santa Maria in Cosmedin by the river for a typical Lombard campanile. Every one who knows a Roman sunset is familiar with its appearance, as it rises so high above porch and portico and roofs as almost to dwarf their general aspect. The walls of its lower storeys are of solid masonry decorated with blind arcades; the walls of three upper stories have triple lights. These, combined with

the rich yet delicate cornices which define every storey, serve to give an indescribable impression of strength and lightness to the whole. The flat roof seems to suit the style of the campanile better than the pyramid-shaped roofs of a later date, such as that of San Crisogono. To Lombard artists was due the transmuting the idea of the niched arcades derived from Ravenna, and largely employed by them, into practicable galleries of which a beautiful example may be seen surrounding the external walls of the tribune of San Giovanni e Paolo. "The tribune or apse surrounded by deep niches, arched and divided by pilaster strips, was an invention of the Lombard artists." *

The student of Lombard architecture will find much to interest him in the interior of Santa Maria in Cosmedin. Though it has sustained much restoration, it retains many early characteristics, notably the bishop's seat, a marble chair with lions' heads occupying the centre of the apse, the intrecci on the parapet, the candlestick and other decoration showing Arab-Sicilian influence which has received the generic name of Cosmati work, and the floor of Opus Alexandrinum which is due to many different donors.

The Churches of San Giovanni in Laterano and San Paolo fuori le Mura are so well known that it is perhaps scarcely necessary to point out the cloisters of the former as a beautiful specimen of the above-mentioned work, or to the great candlestick in the latter as a specimen of sculpture during the later Lombard period.

I have only space here to mention particularly a few of the churches with Lombard architecture, but once on the track the student of it will have no difficulty in discovering for himself Lombard characteristics in many others, such as Santa Sabina, Santa Saba, Santa Maria Minerva, Santa Prassede, etc.; and as for the towers, they tell their own tale. They are too numerous for me even to give a mere list of them, but wherever they are to be found they are worthy of attention.

* Leader Scott.

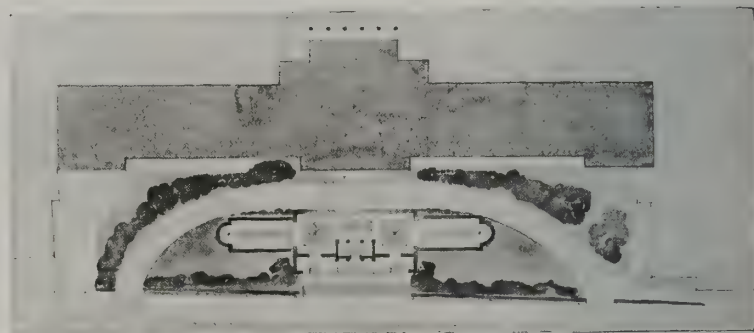
* Rivoira.

Mill Hill School "Gate of Honour."

THE Gate of Honour has been erected in memory of Millhillians killed in the Great War. It takes the form of a loggia with enclosing walls on three sides. The entrance in this wall from the main road is fitted with wrought-iron gates—these being kept closed except on special occasions. On the inner panelled face of the enclosing walls are carved the names of the fallen. The whole of the structure, including the roof, is carried out in Portland stone. The ceiling is in cedar wood, panelled and enriched with colour decoration. The raised terrace extends right and left of the memorial, and this also is finished with stone paving.

The nature of the existing school buildings determined the character of the design, which has been kept extremely simple, all suggestion of incorporating sculpture having been rigorously opposed, the intention being that the monument should express a large general idea rather than display any details of circumstance, with the important qualification that, as desired by the donors, all the names of those in whose honour the memorial is to stand (numbering more than 1,000) should be suitably inscribed within the memorial. This special requirement is the keynote of the design, and panels are provided for this purpose.

The gateway is erected in front of, and centrally with, the main school building, and happily the ground here falls in



LAY-OUT OF MILL HILL SCHOOL WAR MEMORIAL.

such a manner as to admit of a simple but dignified treatment of stone steps arranged to lead up to the central monument. The capitals to the central fluted columns are a delicate free treatment of the Corinthian order. The names recorded on the panels within the memorial are carved in the stone in alphabetical order.

The design is the work of Mr. Stanley Hamp, of Messrs. Colcutt and Hamp, architects.

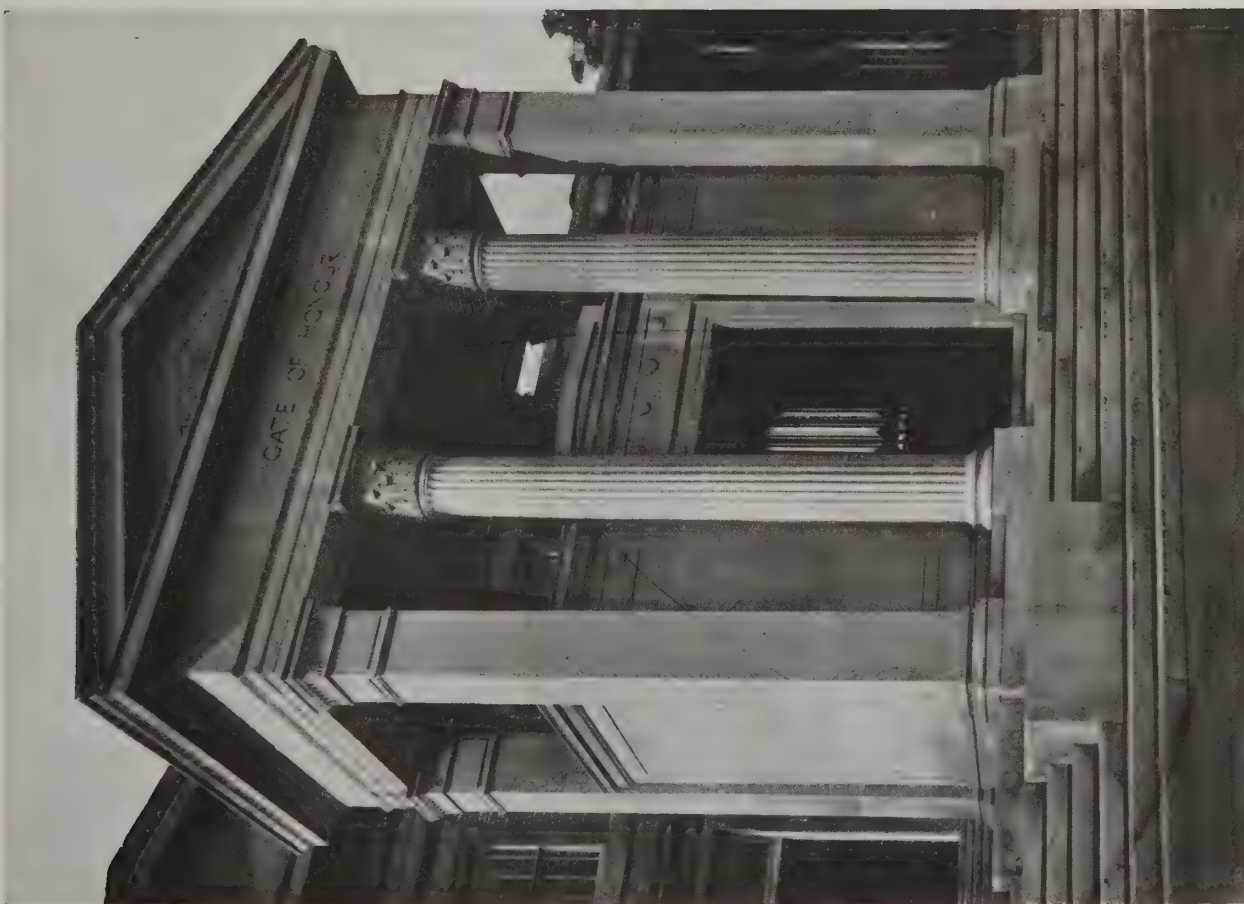
The modelling and carving were executed by Mr. P. G. Bentham, and Mr. George Murray carried out the colour decoration to the ceiling.



VIEW SHOWING RELATION TO SCHOOL BUILDINGS.



VIEW FROM MAIN ENTRANCE OF SCHOOL.



VIEW FROM THE ROAD.

Recent War Memorials.

St. Mary and St. Nicholas, Spalding.

THIS is the first portion of the War Memorial at Spalding Church; the completion is to consist of a new triptych for the high altar. The present instalment consists of paneling which stands in the old reredos recess under the window of the eastern chapel of the south transept, the window being immediately above it. The memorial is of oak, toned and waxed and decorated with gesso and gilding, and has six panels containing the names of the fallen. These are on dull bronze, the letters being incised and filled with white enamel. The central panel has an enriched canopy and contains a "Crucifixion," the figures being carved in high relief and richly coloured. They stand against a raised gesso ground, gilded and toned, and with emblems of the four Evangelists in circles with a black background. Under the memorial is a Hopton-wood shelf on brackets for lights and flowers, while the floor space has been paved with stone flags as the other flooring of the church. The memorial is flanked with draped Union Jacks on poles on either side of the window.

The work was designed by Mr. Geoffrey Lucas, F.R.I.B.A., of Messrs. Lanchester, Rickards, and Lucas.

Oswestry Parish Church.

THIS memorial, designed by G. Gilbert Scott, A.R.A., is placed on the east wall of the south transept. The central portion of the memorial consists of three white alabaster niches, filled with panels of Rosso Antico marble. In the middle niche is a sculptured figure of St. George, the side panels being occupied by the names of the fallen. The three white alabaster niches are surrounded by a framework of grey Forest of Dean stone. At the top of the memorial is a cresting, in the centre of which is placed a wreath and shield, surmounted by a crown. All this part of the work is in Bere stone, as are also the moulding and corbels at the bottom of the memorial. On the projecting portion immediately above the corbels is carved a dedicatory inscription, above which is placed a military trophy of arms, flags, etc. This trophy is in white alabaster. The figure of St. George is decorated in gilding and colour, as are also certain other portions of the moulding and carving.

The bottom of the memorial is about 4 ft. 3 in. above the floor, and the total height of the memorial itself is about 12 ft. Its width is 8 ft. 3 in.



MEMORIAL IN ST. MARY AND ST. NICHOLAS, SPALDING.

Geoffrey Lucas, F.R.I.B.A., Architect



MEMORIAL IN OSWESTRY PARISH CHURCH.

G. Gilbert Scott, A.R.A., Architect.

English Church Monuments.

STRANGE though it may seem, there has been hitherto no book dealing with mediæval church monuments comprehensively. Books describing them casually, as they come within the scope of some guide-book to district or church, are innumerable; but the subject has never been adequately treated *per se* and as a whole. At length it has been made the specific object of a monograph.

Mr. Crossley has produced his treatise in a spirit of thoroughness. He has studied mediæval monuments from every possible point of view. He knows all about them, and what is of almost if not quite equal importance, he knows how to impart information in an agreeable form, without deviating in the least degree from scholarly accuracy and consistency. He knows how to popularize knowledge without making undue concessions to ignorance and superficial interest. Among the three or four hundred illustrations, there is not one that does not exhibit some special characteristic, and the author's method of presentation is evolutionary and philosophical, but by no means dull with the heaviness with which those terms are commonly associated. Quite the contrary; for the author is fully aware of the human interest that invests his subject, and he never fails to bring it out when the circumstances warrant the recital and the facts are available for it.

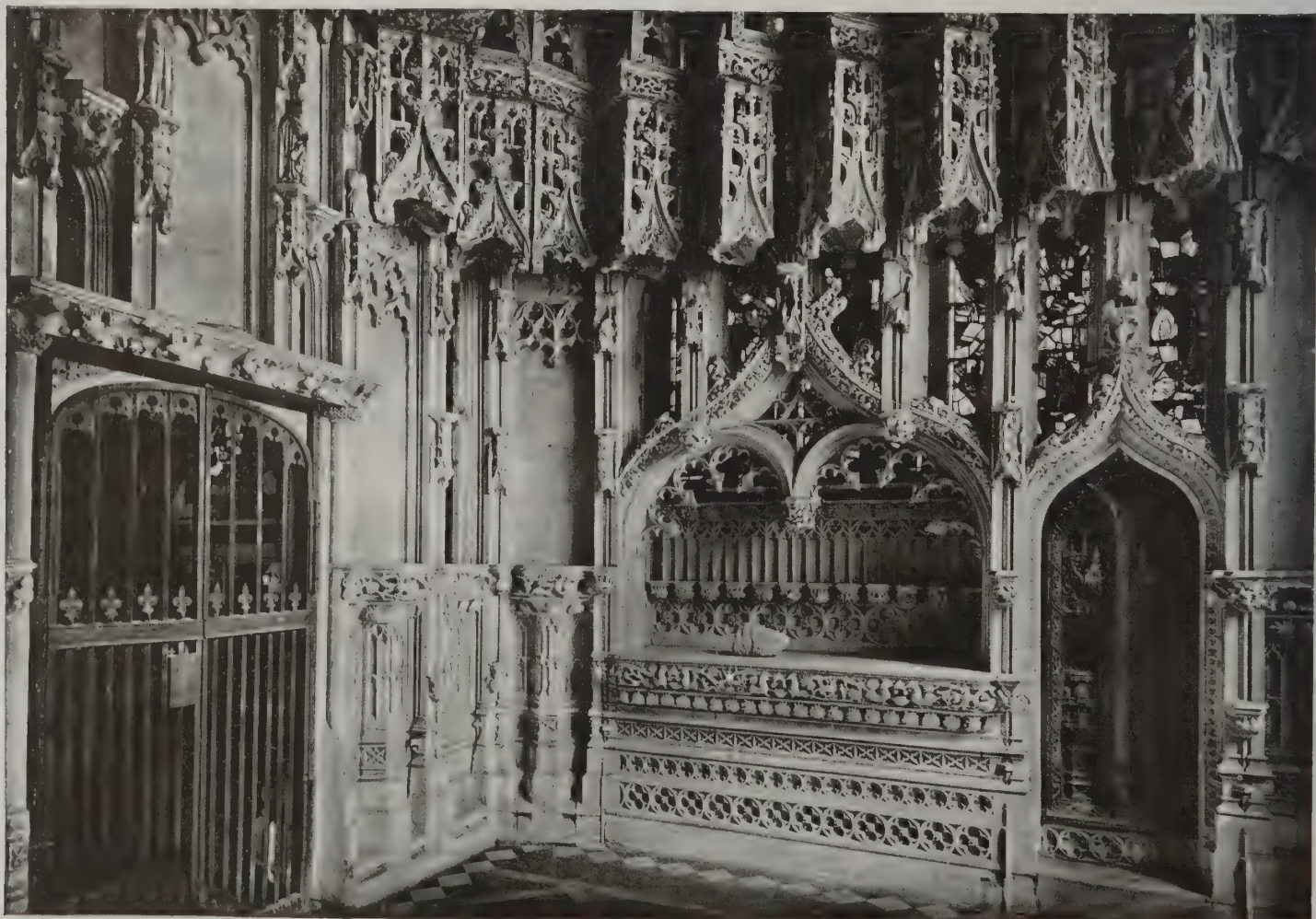
It would almost seem that Merrie England hardly survived the Black Death, which took off seventy per cent. of the popu-

lation. Masons becoming scarce, what the author calls the "soaring" style was abandoned, and horizontal lines preponderated. It was at this period, as our author notes by the way, that chantry chapels arose, expressed a singularly interesting phase of architecture and ecclesiology.

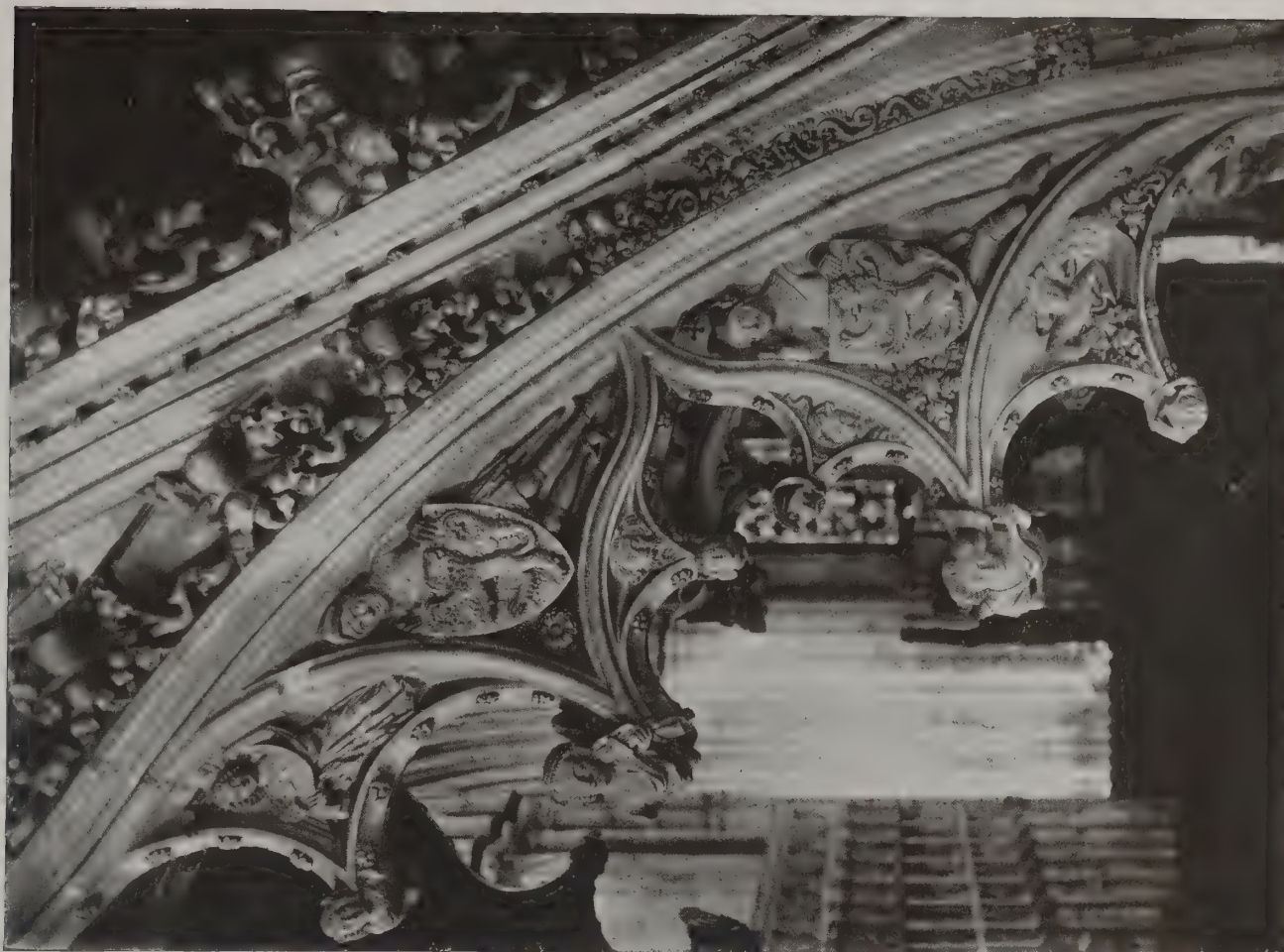
Even in the fourteenth century, the effigies that are, generally speaking, the most prominent feature of a sepulchral monument, were masterly specimens of sculpture; but, taken as a whole, they are mainly valuable as records not merely of the lineaments of their subjects, but of the armour and weapons they bore, or of the garments they wore. Thus the monuments are, in a manner of speaking, petrified history, whether of social changes or, in the case of those that are canopied, faithful records of the fashions of art or of its development along the mediæval centuries. "Petrified" is here used in a general way, for some of the effigies are of wood; and in the sixteenth century terra-cotta came into use—e.g. at Layer Marney.

The book is well planned, well written, and lavishly illustrated with examples of which the collection must have entailed years of patient investigation. Such a valuable monograph is in every way a credit to English authorship.

"English Church Monuments, A.D. 1150-1550." An Introduction to the Study of Tombs and Effigies of the Mediæval Period. By Fred H. Crossley, F.S.A. London: B. T. Batsford, 94 High Holborn. Price £2 net.



ELY CATHEDRAL: CHANTRY-CHAPEL AND TOMB OF BISHOP ALCOCK (c. 1500).



BEVERLEY MINSTER: TOMB TO LADY ELEANOR PERCY.

(After 1340.)



TOMB AT SWINE, YORKS: A MEMBER OF THE HILTON FAMILY.

(Fourteenth Century.)

Disappearing London.

Drawings by Frank L. Emanuel.



BOSWELL'S HOUSE, LONG ACRE.



NEWTON'S HOUSE, BY LEICESTER SQUARE.



HERCULES ROAD, LAMBETH.

(William Blake's house beneath the telegraph standard.)



THE BUTCHERS' SHOPS, ALDGATE.

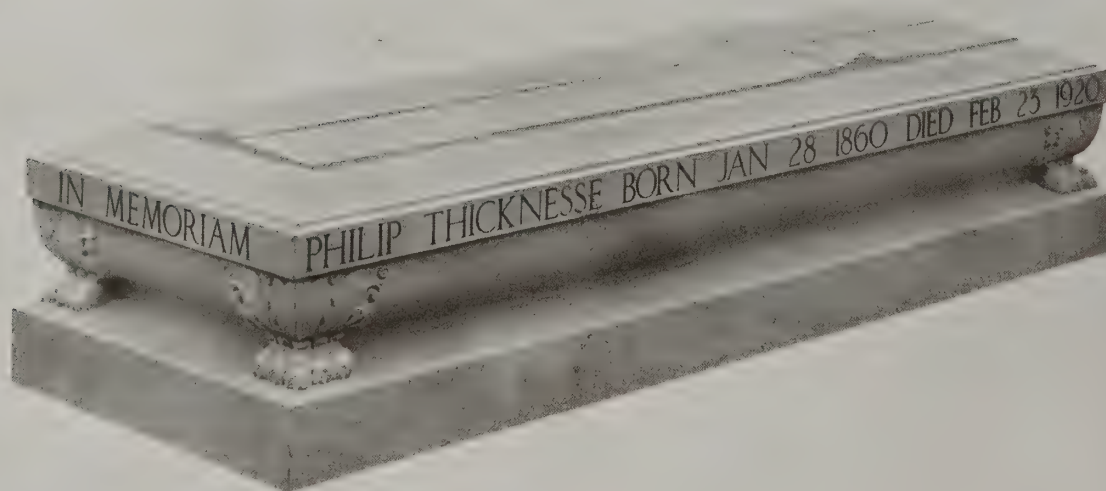
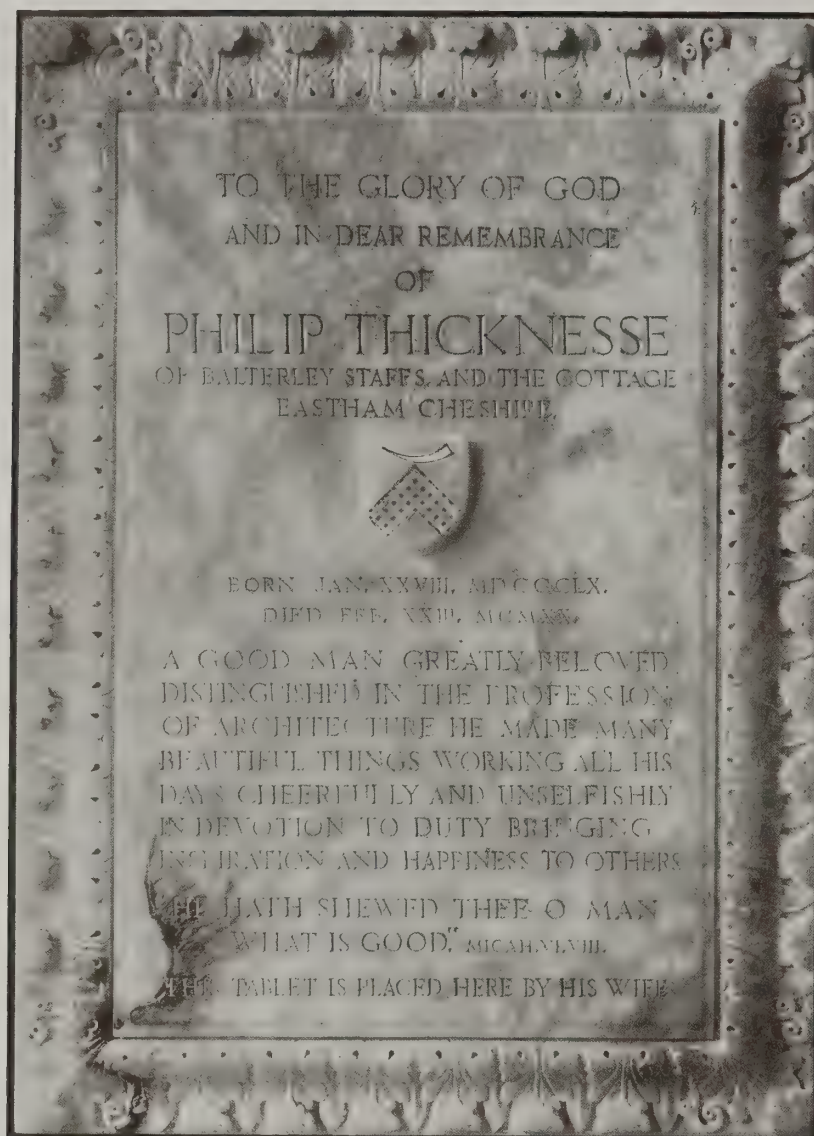


BACK OF ST. BARTHOLOMEW'S CHURCH, SMITHFIELD.



THE PORTICO OF THE OLD GENERAL POST OFFICE.

Memorial to the late Philip C. Thicknesse.



The tablet and tombstone illustrated are those recently erected to the late Mr. Philip C. Thicknesse at Eastham Church, Cheshire, where he resided for several years prior to his death. The tombstone, which follows the model of an Italian sarcophagus, and in idea was taken from a sketch made by Mr. Thicknesse himself for a tombstone some years ago, is cut from a solid block of Portland stone. The lettering is sunk with a "V" cut and enamelled black. The tablet, which is erected on the north wall of the Stanley Chapel, is of white alabaster, the lettering sunk with a "V" cut and gilded. The architect is Mr. Harold A. Dod, M.A., A.R.I.B.A.

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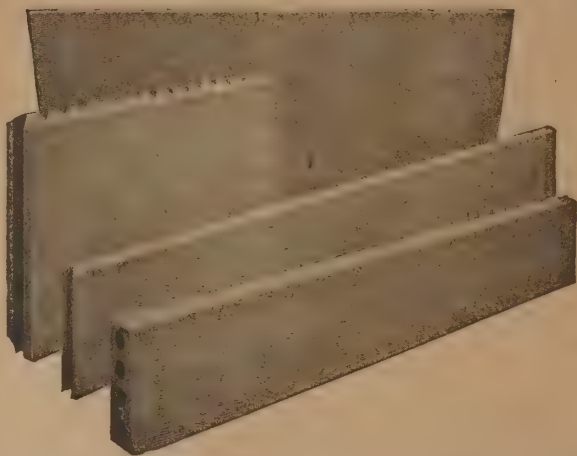
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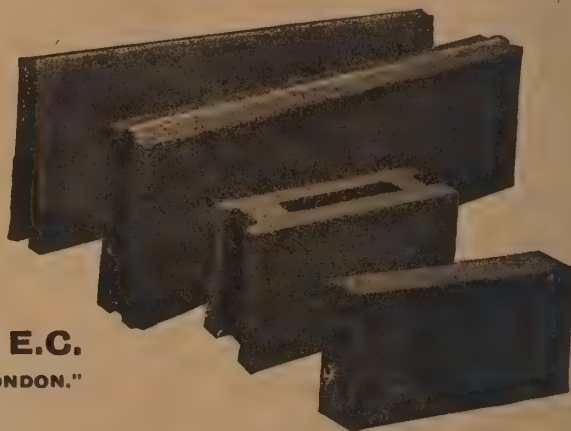
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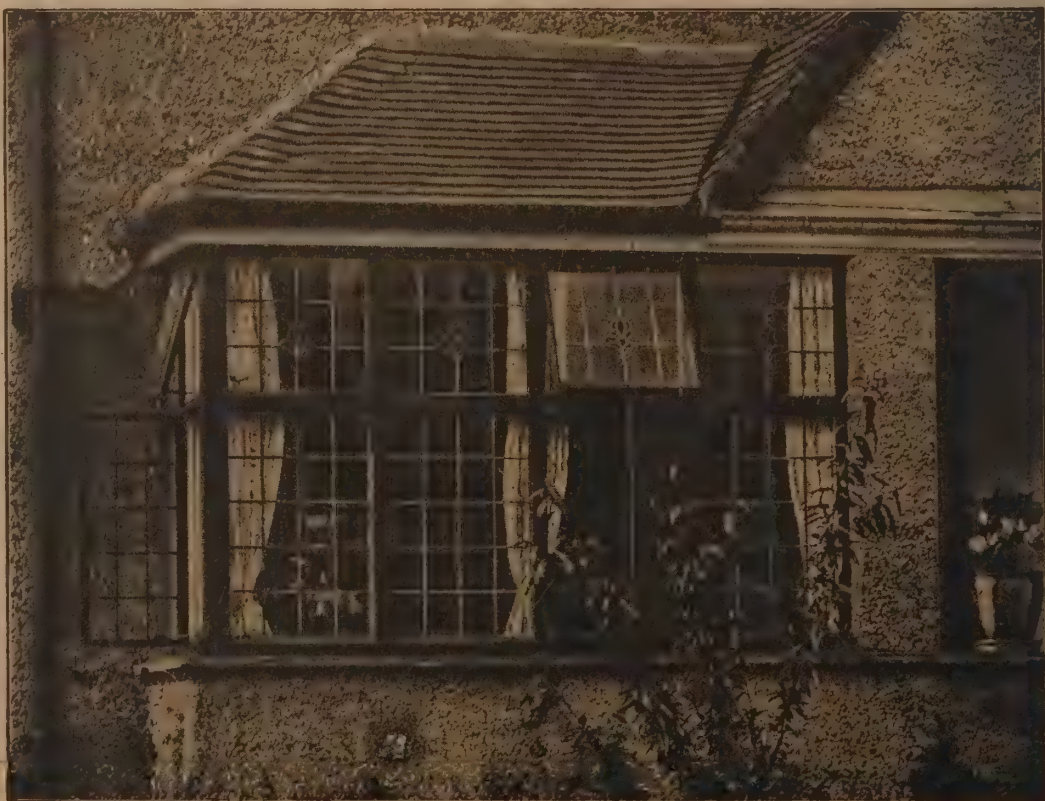
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STUDY FOR PANEL: "ST. PETER AND THE GIFT OF TONGUES."

By Frank Brangwyn, R.A.

(See *Plate III.*)

Mural Decorations by Frank Brangwyn, R.A., at Christ's Hospital, Horsham.

(Concluded.)

THE forest pictured by the artist in the panel of St. Patrick is said to be, according to the saint himself, "the wood of Fochlad, which is near the western sea." Tradition places it near Killala Bay. Patrick, like so many of the early Fathers of the Church, had many dreams. Of those which have passed into the records of legendary history all are related to his mission to Ireland. Patrick was carried off to Ireland as a slave when he was fifteen years old. For six years he was a cattle herd in Antrim. Then he escaped to Britain and entered the Church. Despite the entreaties of his family he started on his great mission at the age of thirty, in the year 425. Fifteen years later he became a bishop, and is supposed to have died after forty-four years' work in the land of his adoption. The reference to the dream which drew him there is to be found in Patrick's own confession: "I imagined that I heard in my mind," he writes, "the voice of those who were near the wood of Fochlad, which is near the western sea, and thus they cried: 'We pray thee, holy youth, to come and henceforward walk amongst us.'"

There is a dramatic contrast between the careers of St. Patrick and St. Columba. Patrick, a Scotsman, took the gospel to Ireland; Columba, an Irishman, carried the cross to Scotland. They are, as is fitting, in companion panels. Of royal blood, Columba was a Donegal man, but he was also kin to Conal, king of the Scots. Entering the famous monastery of Moville, where he was educated by the renowned St. Finian, he became a priest at the age of thirty, and founded two notable monasteries, one on the banks of Lough Foyle, now known as Derry, and the other in Leinster, where to-day stands Durrow. Before he was forty he left his native shores, with twelve disciples, for Iona. This island was given to him by his relative, Conal, the Christian king of the Scots. It is this great starting-point in his career that Mr. Brangwyn has chosen for his subject. The saint is shown standing in an attitude of humble appeal in the prow of the boat, which is just being beached. The head is bent in lowly subjection; the hands are outspread, eloquent in their suggestion of supplication. And, as if in response to his pleading, a man on the shore holds out both arms—the call of the pagan Northern Picts for aid. By that apt realism which both conceals and conveys a symbolical act while retaining a natural air, a superficial glance at the picture would merely suggest that the saint is about to be helped to land by giving himself to the outstretched arms of the landsman waiting to receive him. Columba built a church and monastery at Iona before starting on his journey to the north. They were modest buildings of timber and reeds, but they served their purpose. There are no authentic details of this great crusade of the sixth century, but it is known that the saint converted King Brude of the Picts and many of his subjects. To him and his disciples is certainly due the conversion of Northern Scotland and the erection of numerous monasteries, of which that at Iona was, of course, the chief. The abbots of Iona became the chief rulers of the Church of the Northern Picts, and even had jurisdiction over the bishops. Columba died at Iona in 597, passing away before the altar as in a gentle sleep.

But of all the saints, martyrs, and pioneers who figure in this glowing gallery of heroes, St. Wilfrid should interest architects the most. Brought up at Lindisfarne, he went to Rome and narrowly escaped a martyr's death at Lyons. He founded a monastery at Stamford, and another in 664 at Ripon. He became Bishop of York, had a quarrel with the Archbishop, and finally carried the Cross into Sussex. He helped to bring the British Church under the dominance of Rome, introduced the Benedictine monastic system, and was a great builder. Moreover, he brought Gregorian chanting to England. He restored and improved the cathedral at York, putting on a leaden covering to the roof, and placing glass in the windows, which hitherto had been mere lattices of wood with linen curtains. He built a new basilica at Ripon. It was made from polished stone supported by pillars with a portico at each entrance. And he built the Abbey of Hexham, the foundations being laid deep in the solid rock. At the advanced age of seventy-six he died at his monastery of Oundle, and was buried at Ripon. Few Fathers of the Church had a more adventurous life, and probably none of his age left more solid memorials. When he went to the South Saxons he found them pagans. They were suffering from a severe famine, and many were throwing themselves into the sea. Wilfrid taught them how to catch fish with nets, and so saved them from starvation. It is not surprising that afterwards he converted the people to Christianity, and so completed the conversion of Saxon England. Naturally, being a man with so eager a thirst for building, he founded a monastery at Selsey. Mr. Brangwyn shows the saint directing the first haul of fish.

Two Augustines figure in this Horsham Gallery of the Saints. The second is naturally the Roman prior who came to evangelize England at the bidding of Gregory the Great. He landed at Ebbsfleet, in the Isle of Thanet, with forty monks, and soon baptized ten thousand Saxons. He became Archbishop, and Ethelbert, the king, built the cathedral church of St. Paul's in London. The panel seizes the most dramatic moment of Augustine's life, the first landing, when even while his pacific monks were unloading from the ship the emblems of peace and goodwill, the pagan warriors of England met them armed and prepared for the foe. And here again there is a touch of symbolism so well garbed as natural fact that it does not obtrude. The sword-hilt of the Saxon warrior is shaped as a cross.

There is not enough space to deal with all these arresting panels in detail, and I must pass over some of the others. St. Aidan, a monk of Iona, who, according to Bede, "was a person of singular meekness, piety, and moderation, zealous in the cause of God," went to Northumbria at the call of Oswald, who assigned to him as his episcopal see the island of Lindisfarne.

It seems a far cry from these days to the spacious times of Caxton, England's first printer. Mr. Brangwyn gives us a scene that lives. The modern boy who has seen an up-to-date printing office would find it hard to recognize in the Caxton workshop the origin of the twentieth-century printing press. Yet who can look at the rise of the greatest force in



STUDY FOR PANEL: THE CONVERSION OF ST. AUGUSTINE.

(See Plate II.)



Plate II.

THE CONVERSION OF ST. AUGUSTINE.

Greatest of the four great Fathers of the Latin Church—greater, that is, than Ambrose, Jerome, and Gregory the Great—Aurelius Augustinus, commonly called Augustine, had powerful inward wrestlings before at length he burst into an uncontrollable flood of tears and, rushing into his garden, flung himself under a fig-tree and poured out his heart to God. Then he heard a voice calling upon him to "Take up and read." What he at once read was Rom. xiii. 13, 14: "Not in rioting and drunkenness," etc. The artist shows the struggle between the soul and the senses still persisting.

May 1922



Plate III.

ST. PETER AND THE GIFT OF TONGUES.

The artist takes his theme from the second chapter of the Acts of the Apostles, the words he quotes being from the fourteenth verse of that chapter. The realism of this panel is particularly bold and striking.

May 1922.



Plate IV

May 1922.

THE SCOURGING OF ST. ALBAN.

A convert from paganism, Alban, the Protomartyr of Britain, was scourged to death by the Romans—towards the end of the third century of the Christian era, it is believed, but the date is conjectural. It was not until about five hundred years later that Offa, King of the Mercians, built a stately monastery about which grew up the town of St. Albans.



Plate V.

JOHN ELIOT PRESENTING THE SCRIPTURES TO THE MOHICANS.

With so grand a picture, a slight error in chronology is of little or no importance, but may as well be noticed here. John Eliot (1604-1690), "the Apostle of the Indians of North America," had shown a marked leaning towards philology when, in 1623, he took his Bachelor's degree at Cambridge; but it was not until 1661 that he gave the Indians the New Testament in their own language, and not until 1663 that his Old Testament was finished.

May 1922.

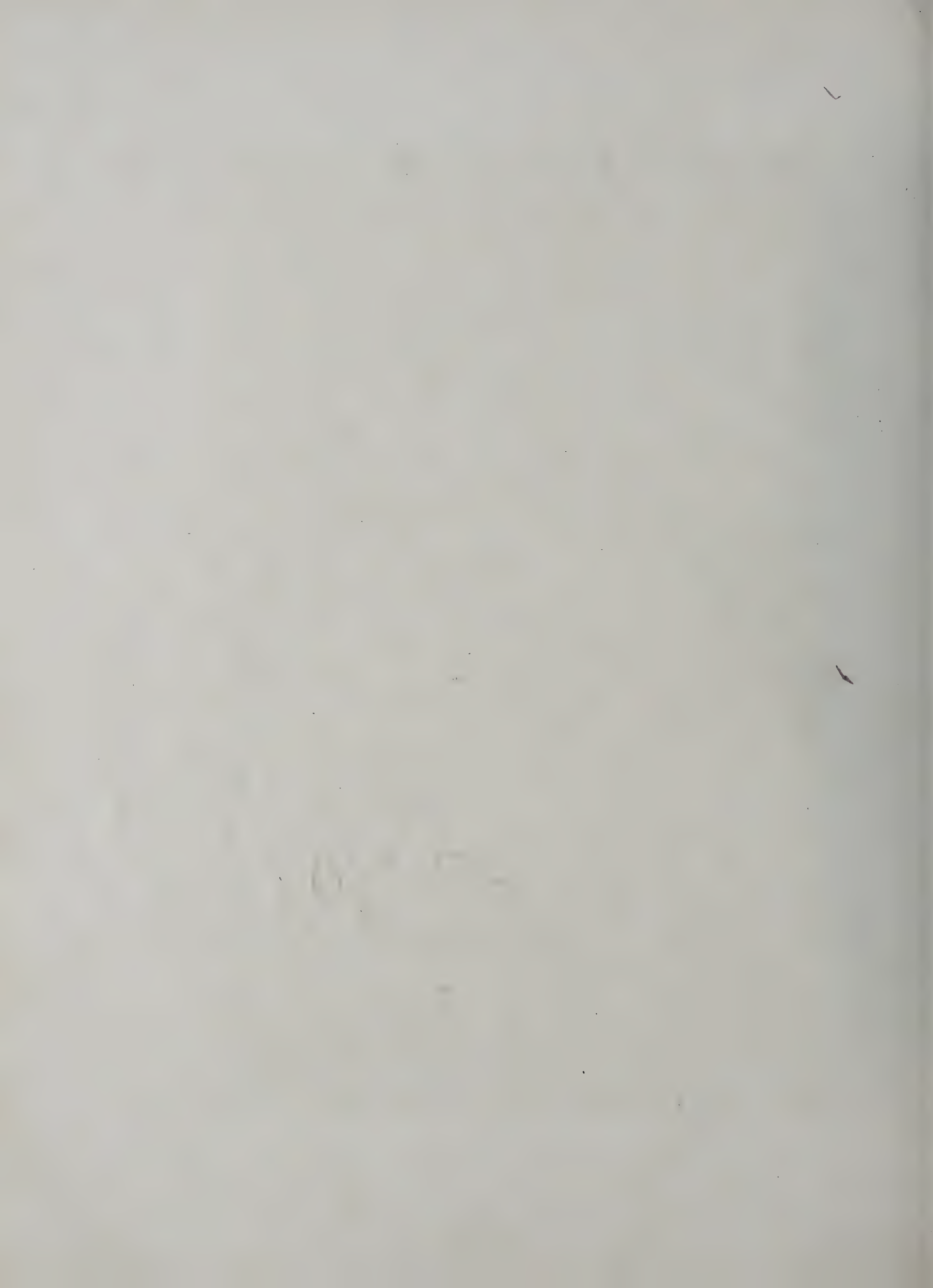




Plate VI.

CAXTON'S PRINTING PRESS.

Here, as in most of the other panels in the same series, the artist had extraordinary scope for the exercise of his wonderfully vigorous and fertile imagination; for what Caxton's printing office was like, where it was situated in Westminster, at what date the Father of English Printing first set up his press there, and whether he ever occupied it with the printing of Bibles, are things not certainly known; but there is no question about the vigour and vivid interest of the picture, which is all that matters here.



STUDY FOR PANEL: "ST. PAUL ENTERING ROME."

By Frank Brangwyn, R.A.

The arrival of Paul at Rome, where the brethren "came to meet us as far as Appii forum, and the three taverns," is narrated in the last chapter (Chapter xxiii) of the Acts of the Apostles, from the fifteenth verse onwards.

Western civilization without a thrill? Apart from its historic interest, this is a splendid composition, and as a work of art demands attention.

And so to the logical end, the distribution of the Bible, which the printing press enabled men to produce cheaply and in large numbers, to the peoples of the whole earth. The great epic of John Eliot has been wisely chosen for this phase of Christian activities. Here are all the ingredients of romance. Here are all the picturesque elements that appeal to the average boy—the Red Indian and the pioneer. John Eliot went out in the days of the Commonwealth to preach to the American Indians, and met with remarkable success. It was to support his work that the Society for the Propagation of the Gospel was founded. The Horsham panel shows him giving Bibles to the Mohican chiefs in all their glory of feathered head-dress.

"The Apostle of the Indians of North America," as John Eliot is called, was a graduate of Jesus College, Cambridge. Coming under the influence of the Rev. Thomas Hooker, who had a school near Chelmsford, where Eliot served as an usher, he decided to enter the ministry, and because there was no opening for Nonconformist preachers in England, he went to America in 1631. For a year he was minister of the church in Boston, and then went to the pastorate of the church in Roxbury, which he held until his death, at the ripe age of eighty-six, in 1690. His interest in the Indians was aroused by his desire to study their language. There were then some twenty tribes near Massachusetts Bay, and John Eliot, as soon as he had learnt the language from an Indian prisoner, began preaching to them. He founded a settlement of Christian Indians at Nonantum. It is an interesting detail that Eliot's salary as

the Roxbury minister was £60 a year, supplemented after the foundation of the S.P.G. by £50 a year from the society. In 1661 the New Testament was published in the Indian tongue, and in 1663 the whole Bible. This was the first Bible printed in America, being produced at Cambridge, U.S.A., by Samuel Green and Marmaduke Johnson. It is now of great rarity and considerable value. The title, literally translated, is a literary curiosity. Here it is: "The whole Holy his-Bible God, both Old Testament and also New Testament. This turned by the-servant-of-Christ, who is-called John Eliot." The dialect used, by the way, is the Mohican, a tribe made familiar to all English boys through Fenimore Cooper's famous novel. John Eliot had the true spirit of the pioneer. It is finely expressed in the significant sentence which appears at the end of his Indian grammar: "Prayers and pains, through faith in Jesus Christ, will do anything."

It is to be hoped, let me repeat, that the Horsham experiment will lead to other schemes to brighten church interiors with appropriate panels. It is abundantly evident that some effort to improve modern church decoration is needed. It is clear that there is plenty of material for the artist's brush, material that would not only give him scope for fine decorations, but would also add much to the attractiveness and educational value of the church. And what applies to the church applies, too, to all public buildings. People complain to-day of the dullness and drabness of our streets and buildings, and they do not complain without cause. If the example of Horsham only helps to awaken interest in the neglected art of mural decoration it will not have been in vain, though its production, it goes without saying, is amply justified by its own inherent merit.

CROSSLEY DAVIES.



INTERIOR OF CHAPEL, CHRIST'S HOSPITAL.

Sculptures at Olympia.

I PROPOSE to confine myself to such of the sculptures I saw a few years ago at Olympia as are definitely correlated to architecture—that is, prepared for the adornment of a definite portion of a building. This narrows the circle extremely, for it confines me almost entirely to the consideration of the tympana of the eastern and western pediments of the Temple of Zeus.

As one is able to see these magnificent sculptures now, under the glazed roof, and ranged along the walls of the little museum at Olympia, they produce a splendid and indelible impression, but they can give by no means the effect they were intended to give. Their reconstruction from shattered fragments by the painstaking Germans was a wonderful and most praiseworthy feat; but the Germans were unable, even if they had so wished, to place the tympana at the height at which they were intended to be seen, or under the unabated light of Greek open air. We are able, however, to estimate almost with exactitude, in all respects, their ancient position, because the whole stylobate of the temple exists and has been uncovered, showing the width of the two pedimental—or, as we say, gable—ends, and the positions of the supporting columns. Several of these columns, shaken down by earthquakes, lie prostrate in good preservation, and many of the capitals also exist, as well as portions of the entablature and cornice. The measurements of these fragments show that the temple, which was what is called hexastyle Doric in character, i.e., having six columns at each end (it had thirteen down the sides), was about 86 ft. wide by 210 ft. long. The columns were $34\frac{1}{4}$ ft. high, the same height as those of the Parthenon, and their base diameter was $7\frac{1}{3}$ ft. They had twenty flutes.

We may assume that the top of the entablatures upon which the pediments immediately rested was some 52 ft. or so from the ground, and in considering the extremely forcible character and treatment of the subjects one has to bear that fact in mind.

The total height of the pediments from the entablature to

apex was about 13 ft., or about 65 ft. from the ground. An architect will naturally consider any essential detail of a building in relation to the whole, and especially so in a case, like that of this temple, where the structure was homogeneous, and not the result of the accretions of successive periods. We are all so familiar, whether we have seen the originals or not, with the form and character of Doric temples, that we can pretty easily mentally reconstruct the temple of Olympia, and careful graphic reconstructions are not wanting, such as that of Messrs. Laloux and Monceaux, in their "*Restauration d'Olympie*."

We can picture to ourselves the effect of these massive temple ends, the low broad triangle of the cornice silhouetted against the vivid blue of the Greek sky, and the columns of the peristyle below casting their tremendous shadows against the walls behind.

The tympana, protected and overshadowed by the great cornice, were of course the crowning glory of the eastern and western ends; and, since the whole effect of the building was one of powerful mass, of sheer masculine force and calculated vigour, it is obvious that for the prime ornament of its most salient features great strength, great force of expression, was also needed; and I believe that, if these tympana could be lifted again to their ancient positions, their almost terrific forcefulness, as now seen in the little museum, would be found to be the inevitable concomitant, the sheer outcome in weight, balance, and decorative emphasis, of the building they adorned.

I have said that we can mentally reconstruct the temple; so we can, as to its form, but never as to the actual colour-effect it must have had. It is constructed of the local coarse conglomerate limestone known as "*Poros*," and this stone was, as is proven by many existing fragments, brought to a fine face with a thin coat of plaster or stucco, and coloured. There are many coloured pieces in the museum. It is therefore more than possible that the whole of the pediments and the tympana were coloured also, and morally certain that the bronze



PEDIMENTAL SCULPTURES OF ZEUS TEMPLE: CLADEOS.



PEDIMENTAL SCULPTURES OF ZEUS TEMPLE: MYRTILIS.

ornaments, accoutrements, and weapons were gilded. Since, however, these sculptures are in marble, it is possible that they were left uncoloured, and merely enriched with gilt ornaments, the backgrounds being coloured. Messrs. Laloux and Monceaux think that this was the treatment, and that the background was blue. If this was the case, I think it likely that, as they suggest, the fine plastering of the columns was left white.

The exterior of the temple, therefore, was probably a mass of colour and gold, gleaming in the intense Grecian light, amidst the dark trees of the sacred grove. The only parallel to such gorgeous polychromy is the Buddhist temples of India, China, and Japan.

But, putting aside this question of colour, and regarding these sculptures as we see them now, as I saw them, I feel it difficult to convey the overwhelming impression they made, the almost stunned admiration they exacted. They seemed to me, and I came fresh from Athens, the Parthenon, and the museums, to be incontestably the strongest, the finest, the most intensely architectural sculptures I had ever seen. They impressed me as being "mason-sculpture" at its sublimest—the outcome of building and masoncraft, the supreme expression of the cult of massive proportion and stern simplicity of trabeated architecture.

A striking characteristic of these figures is the prevailing roundness of limbs and contours, and especially of heads and head-dresses. I think that this may have been due to the effect of the intense Greek light, which renders unnecessary the sharpness or even exaggeration of detail so effective in northern countries for sculpture placed at a height.

Amongst other great qualities which these sculptures possess in a pre-eminent degree is that of quietude of effect; for, in spite of all the suggestion of fiercely vigorous action and strenuous strugglings of the western pediment, they have a monumental, almost an immortal, calm.

They have, further, an intensely ordered symmetry. In the east pediment this is more instantly perceived than in the west, for the broad low triangle is filled first by graduated single figures right and left of the great sceptred central figure of Zeus; then by serried groups of four horses, each with its

crouching attendant; then, as the slope of the pediment reduces the space, by the seated old men; and finally, in the extreme angle, by the recumbent river-gods.

In the west pediment the symmetry is extraordinary. From Apollo standing unmoved on his little rock in the centre, to the nonchalant reclining women who watch the fight from the extreme angles, group balances group on right and left with amazing exactitude. Centaurs, lapiths, and women struggle and fight in ordered opposition, and where the diminishing angle demands a lesser height, the outer Centaurs are beaten to their knees. This is, as I feel it, an intensely architectonic quality, and seems to me the fit completion, if it is not indeed the very outcome, of the formal column-ranks and rhythmic spaces below.

The metopes that remain are very fragmentary, but there are more traces of colour upon them, and colour also is to be found in the lion's-head water spouts and the cymatium of the great side cornices, of which there are several portions.

The bas-reliefs of the Labours of Hercules, which are about 5 ft. high, seem to have been panels of the internal friezes over the entrance doors, and are full of beauty and primitive mason strength of handling.

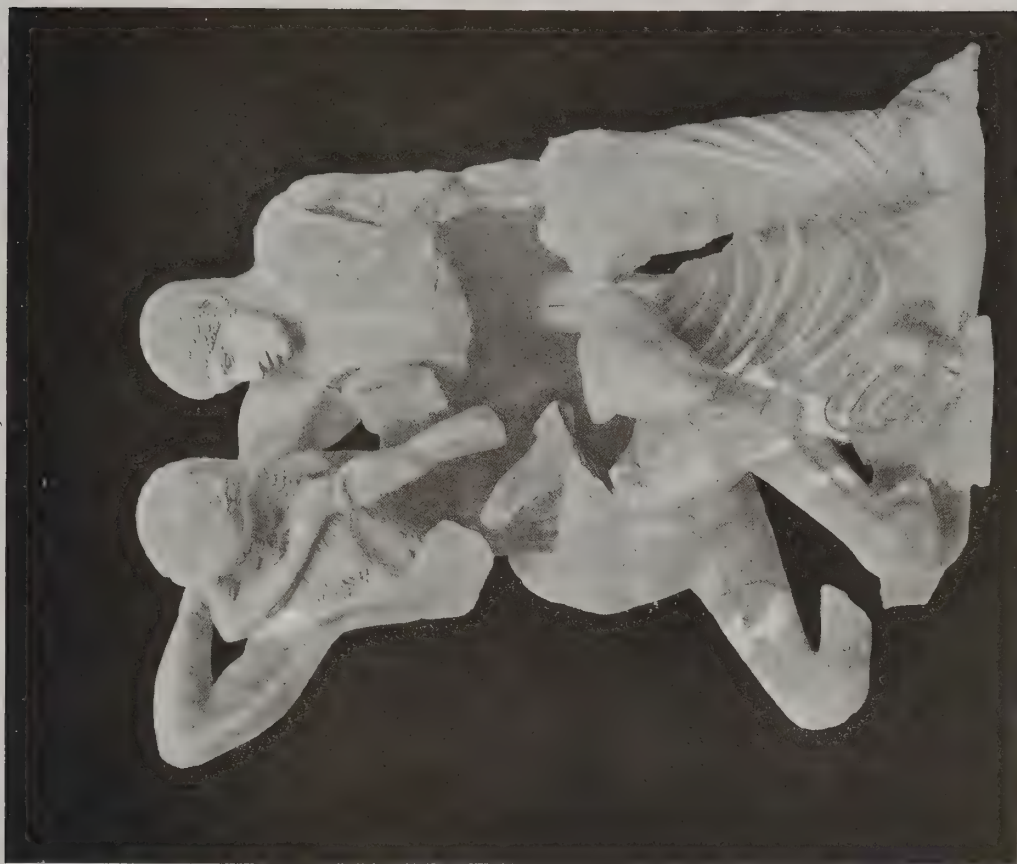
The beautiful series of examples of Ionic capitals with fine plain volutes, the terra-cotta acroteria, lions' heads and painted mouldings, the marble roof tiles and cover pieces, the fragments of pavements, the pedestals and pateræ, all make the collection in the little German museum at Olympia one of intense architectural interest; and there are, fortunately, to be found there examples of almost every sculptured or moulded portion of the chief buildings of the Altis, so that one has not to rely upon mere conjecture as to their original finish.

The tympana of the Temple of Jupiter are thought to be of a somewhat later date than that of the design of the temple itself, and all probabilities seem to point to that conclusion, since such a building would inevitably have taken a long time to build, and the carving of the tympana would most likely come last.

They are, in any case, anterior to the great tympana of the Parthenon, and it is interesting that, at the Parthenon as here,



WEST PEDIMENT OF ZEUS TEMPLE: (THREE PIECES).



PEDIMENTAL SCULPTURE OF ZEUS TEMPLE:
BOY AND CENTAUR.



PEDIMENTAL SCULPTURE OF ZEUS TEMPLE:
GIRL AND CENTAUR.



THE DOORWAY OF THE STADIUM.



THE PALAESTRA.

the west pediment should deal with Strife--the Struggle of Athena and Poseidon for Athens.

The positions of the two temples are, however, utterly dissimilar. The Parthenon stands on the highest point of a high and artificially levelled hill platform; the Temple of Jupiter at Olympia in the bottom of a valley, and with its north side overshadowed by the Hill of the Kronion. It is therefore not so fully exposed to the brilliant light, a fact which doubtless affected the treatment of its sculptures.

The Parthenon, though only about 18 ft. longer, is about 15 ft. wider, and has eight end columns, instead of six as at Olympia.

The tympana and friezes of the Parthenon are more accomplished, more highly finished, more dexterous in design and workmanship perhaps; but, superb and matchless in their perfection as they are, they seem to me less essentially the outcome and expression of the building they adorned than these splendid Olympian fragments, whose tranquil force survives their extreme dilapidation, due to earthquake, flood, and centuries of barbaric spoliation.

Space is lacking to say anything of the remains of the Temple of Hera, of the Philippeion, or of the Treasuries. The first of these, the Heraion, is indeed better preserved than the Temple

of Zeus, having many more of its column bases in position, and the lower portions of the wall of its cella. Furthermore, as shown in my illustration, two of the columns, albeit somewhat mishandled and damaged, have been set up in their entirety. These show clearly the coarse-grained texture of the Poros stone divested of its covering of plaster. The ruins of the Palaestra, as the view shows, have a good many re-erected columns, over which can be seen, on the hillside, the little German museum.

The gateway of the stadium, or entrance to a vaulted passage, is an example of the ancient Greek use of the arch, so often and so ignorantly questioned. There are many other such examples elsewhere, but all these demonstrate, by the purely practical nature of their use, that the arch was not esteemed, and that the system of post and lintel, naturally developed by the abundant and noble material which lay so near to hand at Athens and other favoured sites, was the inevitable grand manner, and held sway, even where, as here at Olympia, stone of a character and in sizes more suitable for arches than for beams might have favoured the use of the former.

I am greatly indebted to the Hellenic Society and to the Art Workers' Guild for the loan of photographs so kindly placed at my disposal.

EDWARD WARREN



THE TEMPLE OF HERA.

Some New Piranesi Drawings.

AMONG the works of Giovanni Battista Piranesi (1720-1778), probably the most widely known are those contained in that magnificent series of 137 plates called the "Vedute di Roma," which represents what was practically his life's work. Early impressions of those plates are sometimes found appended to the "Opera Varie" of 1750, and in 1751 thirty-two appeared with a special title page, "Le Magnificenza di Roma," in a volume containing the first state of the "Carceri," and early impressions of those delightful little oblong etchings of temples and triumphal arches which he called "Antichita Romana di Tempi della Repubblica."

Each year throughout his life Piranesi added several plates to this series of "Vedute" (or views), and collections of all the plates issued were eagerly bought by foreigners in Rome, and by none more eagerly than by the English. That this is so can be proved by the number of sets of Piranesi's works that are to be found in the libraries of old country houses. The prints were very cheap, being sold for 2½ paoli, or about half-a-crown, so Englishmen on "The Grand Tour" bought Piranesi in the same way that the modern tourist buys photographs and post cards.

It has been remarked how curious it is that, although Piranesi issued over 1,200 etchings, original drawings from his own hand appear to be extremely rare. There are none in the galleries in Rome, Florence, Berlin, Vienna, Dresden, Paris (excepting one bad example), Brussels, Stockholm, or Amsterdam.* The explanation usually given was that Piranesi worked direct on the copper and without the aid of preliminary sketches. It is easy to imagine that this was so in the case of the "Carceri" series, which look as if they were dashed off in frenzied haste while the idea was still vivid in his mind. The "Vedute," however, do not give this impression. They are so much more carefully drawn, with great regard to detail, and lack the inspiration of the prisons. It is inconceivable that they could have been etched without most careful preliminary drawings. Most probably, Piranesi's method of work was to make highly finished studies on thin paper, the backs of which were afterwards blackened, and the drawings traced through straight on to the copper. This would, of course, ruin the drawings, and they would probably be destroyed. This might account for the small number of original drawings that have come down to us.

The British Museum Print Room acquired a fine collection a few years ago, and now possesses fifty-two drawings. There are also fine examples in the National Gallery of Scotland and in the Soane Museum, but it is doubtful whether the drawings of Paestum in the latter are by Giovanni Battista Piranesi, or by Francesco, his son.

When this has been explained, it will be easy for the reader to understand the thrill of joy experienced by a collector when he recently came across five large drawings in sanguine chalk, which are almost certainly from the hand of "The Rembrandt of Architecture" himself. The five plates reproduced in red are from these drawings. The two black reproductions are from published plates of the same subjects.

* Mr. A. M. Hind's articles in "The Burlington Magazine," May 1911, December 1913, January and February 1914.

Plate I.—The subject of this drawing has not been identified, but it is doubtless a view of the interior of one of the Roman amphitheatres.

The second illustration is taken from the "Vedute" etching called "Rovine d'una Galleria de Statue nella Villa Adriana a Tivoli." Plate III is from the original drawing of the same subject, but is from a different point of view. In the first drawing Piranesi apparently sat in the doorway in the bottom right-hand corner, as the poplars seen through the arch on the left appear in the distance, beyond the vault in the centre of the picture. The great fallen mass of concrete and masonry still remains the principal object of the foreground. When he had finished the first he was evidently dissatisfied and began another, and one must admit that the final composition is greatly improved by the introduction of the arch as a frame, and that its dark tone gives a greater sense of distance to the rest of the picture.

Plates IV and V are obviously both views of parts of the same wall, i.e., that of the Camp of the Pretorian Guard near Rome. In this case it is not so clear why he did not make an etching from the drawing (Plate IV), as it is so charming, and would have made a most attractive plate. The drawing has been pasted down on another piece of paper, and the discoloration is probably accounted for by the use of impure paste.

With regard to Plate VI, although one feels that one has seen the same subject among the "Vedute," it was never etched, which is regrettable, as one is sure that the master would have obtained the same effect of sunlight on the copper as he got with the pencil.

Neither did he reproduce Plate VII, but this fine composition would have been a worthy addition to the "Vedute" series, although it suffers somewhat from the restlessness of the foreground. It will be noticed that an extra piece of paper has been added on the right-hand side, but it is doubtful whether this addition is an improvement on his original idea.

It will be noticed that none of these were actually etched as they stand, which would account for their survival, if the explanation, given above, for the scarcity of Piranesi drawings, holds good.

They are considerably larger than the finished prints, and are highly finished, not merely sketches. They are typical of his later work, and lack the freedom of his early etchings, such as the "Carceri" and "Tempi della Repubblica," or of the early drawings in pen and wash in the British Museum collection. They are, nevertheless, very fine drawings, and must appeal especially to architects.

Students of Piranesi will notice that in each case his old friends the beggars, those companions of his youthful struggles, complete with staves and cocked hats, are much in evidence.

The etchings reproduced (Plates I and III) are two of the three etchings that the artist issued in 1770, and are those numbered 93 and 94 in A. M. Hind's Chronological List, which appeared in "The Burlington Magazine." This is significant, and a fact that adds weight to the internal evidence obtained from the plates themselves as to the genuineness of the drawings, which are now reproduced for the first time.

GRAHAME B. TUBBS.



Attributed to G. B. Piranesi.

I.—SUBJECT NOT IDENTIFIED.

Size of original—19 in. x 27½ in.

From the Collection of Percy B. Tubbs, F.R.I.B.A.



Giovanni Battista Piranesi.

II.—RUINS OF STATUE GALLERY, VILLA ADRIANA, TIVOLI.

Size of Plate—18 in. x 23 in.

From the Collection of Percy B. Tubbs, F.R.I.B.A.

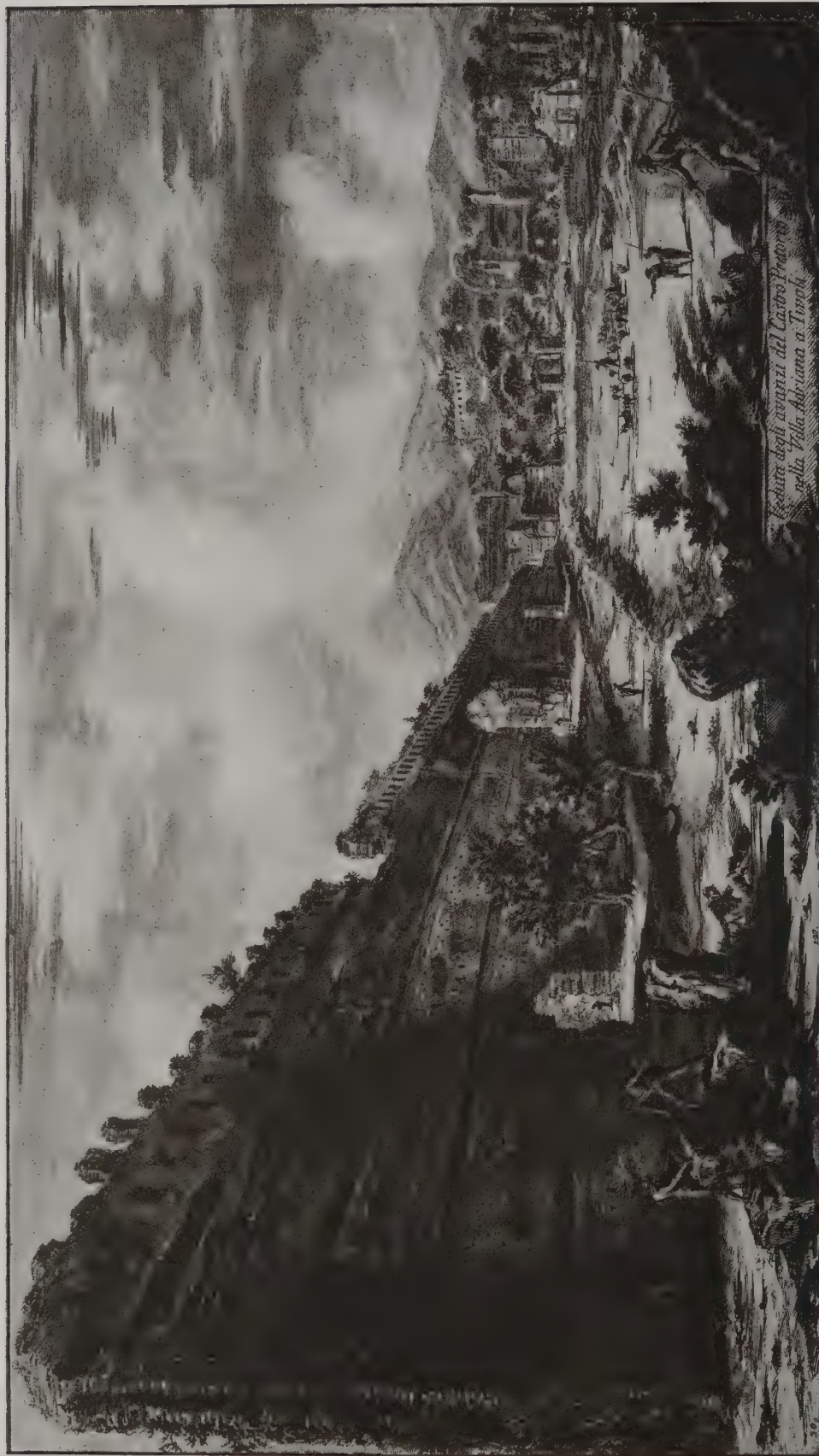


Attributed to Giovanni Battista Piranesi.

III.—VILLA ADRIANA, TIVOLI.

Size of original—19 in × 27½ in.

From the Collection of Percy B. Tubbs, F.R.I.B.A.



G. B. Piranesi.

IV.—VIEW OF THE PRETORIAN WALLS, VILLA ADRIANA, TIVOLI.

Size of plate—14½ in. x 26 in.

From the Collection of Percy B. Tubbs, F.R.I.B.A.



Attributed to G. B. Piranesi.

V.—CAMP OF THE PRETORIAN GUARD.

Size of original—19 in. × 26½ in.

From the Collection of Percy B. Tubbs, F.R.I.B.A.



Attributed to G. B. Piranesi.

VI.—SUBJECT NOT IDENTIFIED.

Size of original—18 $\frac{3}{4}$ in. \times 27 $\frac{1}{4}$ in.

From the Collection of Percy B. Tubbs, F.R.I.B.A.



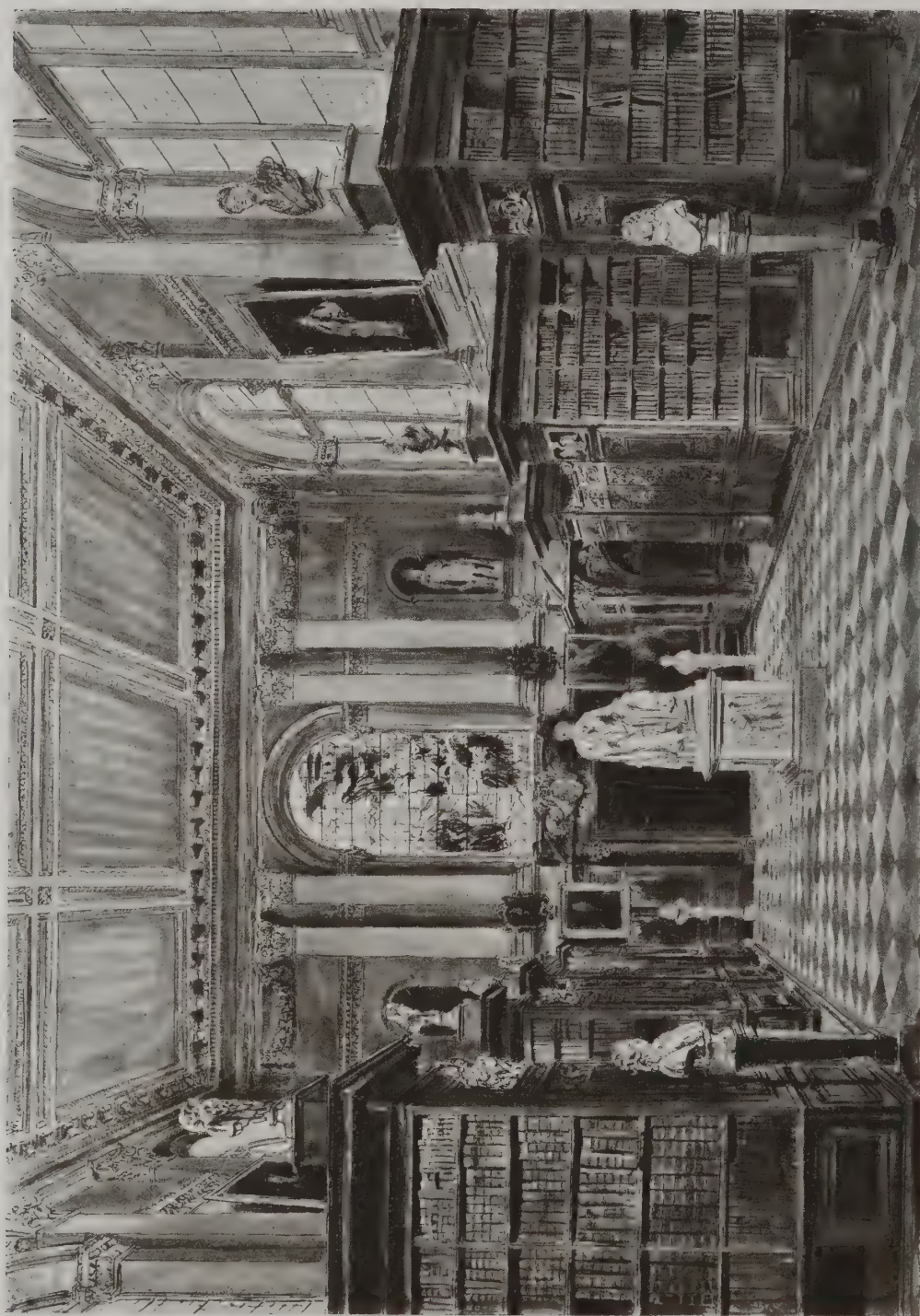
Attributed to G. B. Piranesi.

VII.—SUBJECT NOT IDENTIFIED.

Size of original—18½ in. x 28¼ in.

From the Collection of Percy D. Tubbs, F.R.I.B.A.

Trinity College, Cambridge.



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From a Drawing by Hanslip Fletcher.



NEVILE'S COURT, TRINITY COLLEGE, CAMBRIDGE.

From a Drawing by Hanslip Fletcher.

The Wallace-Scott Tailoring Institute, Cathcart, near Glasgow.

John Burnet, Son, and Dick, Architects.

THE Wallace-Scott Tailoring Institute is an important addition to the industries of the "Second City." The largest and finest structure of its kind, it will enable Glasgow to challenge comparison with anything in this country, not alone in the quality of its products, but also in the magnitude of its operations.

Designed by Messrs. John Burnet, Son, and Dick, the general plan is that of a right-angled U; this provides for the maximum of light and air reaching all parts. The main frontage has a total width of 170 ft. Here are placed the executive offices, approached by a handsome main entrance with massive marble stairway and oak-panelled walls. The four floors (with one exception) of each of the two wings are devoted to carrying on the various processes involved in the production of the company's specialities. The seven operative floors have each an unbroken length of 200 ft. and a breadth of 50 ft.; these measurements, being beyond the provisions of the Building Act, were specially sanctioned by the City Council. The entire structure is practically fireproof, and, as an additional precaution, all stairways are outside the main walls.

Separately housed are extensive plants for cloth-shrinking and for the firm's own "weatherproofing" processes.

Plenty of daylight gains admittance through the large steel-framed windows; and when artificial light is required, electricity is the medium. Electric power also works the big elevators. The building is heated on the low-pressure atmospheric steam system throughout, with ventilation as perfect as human ingenuity and skill can provide.

Other internal features which demand special attention are the arrangements for the comfort and welfare of the army of workers who will be employed. Reference has been made already to one floor as an "exception": that is the main floor of the north wing, which is devoted to the purpose of an institute and dining-hall for those who wish to take their meals on the premises. This institute and hall will also be used as an assembly room for social and educative purposes wherein concerts, lectures, and such-like may be held from time to time.

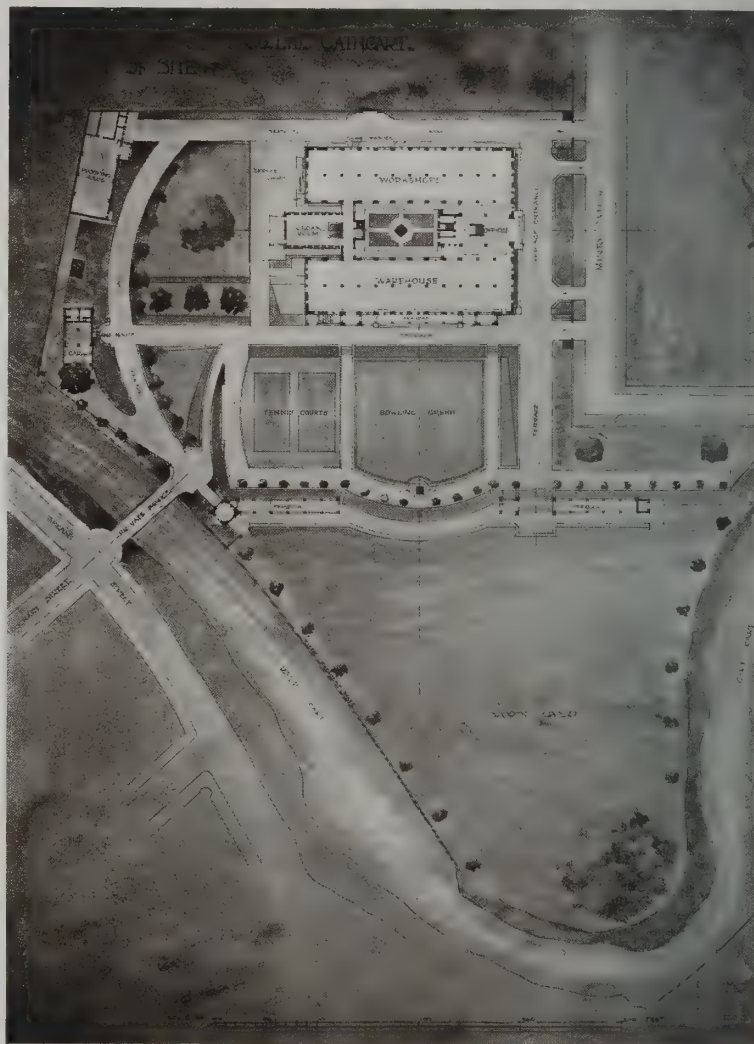
The influence of colour on the nerves has been closely studied by the welfare authorities, and in the workrooms one is impressed with the pleasing and restful colour-contrasts. The walls and supporting pillars are painted egg-shell and green, colours which blend harmoniously and impart the suggestion of quiet dignity and repose. The two-colour scheme is enhanced by all the workers being clothed in overalls of a green colour to match the shade of the walls, so that the whole atmosphere of the rooms is pleasing. The unique feature of the colour-scheme employed is that a complete change is carried out in the dining and recreation rooms, the idea being that change of colour, with its definite effect on the nervous organization, is quite as essential to complete mental and physical rest as change of occupation. The lighting throughout the factory is on the "diffused" system, the electric fittings being spread well over the area of the rooms, so that the strength of the light is uniform at the work-table and at points beyond the actual sphere of operations. The benefit of such a system is that no strain is thrown on the eyesight by the change from concentrated light to shadow, and vice-versa.

Not only are the workrooms light, cheery, and suggestive of space, but they are kept scrupulously clean and free from dust, and an even temperature of sixty degrees obtains in every workroom and passage throughout the whole building. The

kitchen is fitted up after the manner of a first-class hotel, with white tiled walls, shining copper and steel utensils. The huge dining-hall is capable of seating about 800 people.

Separate reading and rest rooms for male and female employees are also provided, whilst the airy cloakrooms have special appliances for drying wet clothes—a decided boon in rainy weather, and one that has a beneficial effect on the general health of the staff.

The lavatory fittings include baths, spray douches, and the latest modern aids to comfort and cleanliness. As a precaution



PLAN OF SITE.

in the event of minor accidents or sudden illness, a fully equipped "first-aid" room is also provided.

An idea of the extent to which the business is self-contained is disclosed by the fact that the firm have their own studios on the premises, where is produced the art work required for their advertising, etc.

Outside the building there are two features of special interest. One is the private bridge spanning the River Cart, by means of which access is gained to the institute; the other is a decided innovation in a building of this type, viz., a loggia or piazza immediately adjoining the institute and dining-hall. The recreation ground is large enough to include a football and cricket ground, tennis courts, and a bowling green for the use of the staff at mealtimes, after hours, and on holidays.



GENERAL VIEW FROM RIVER.



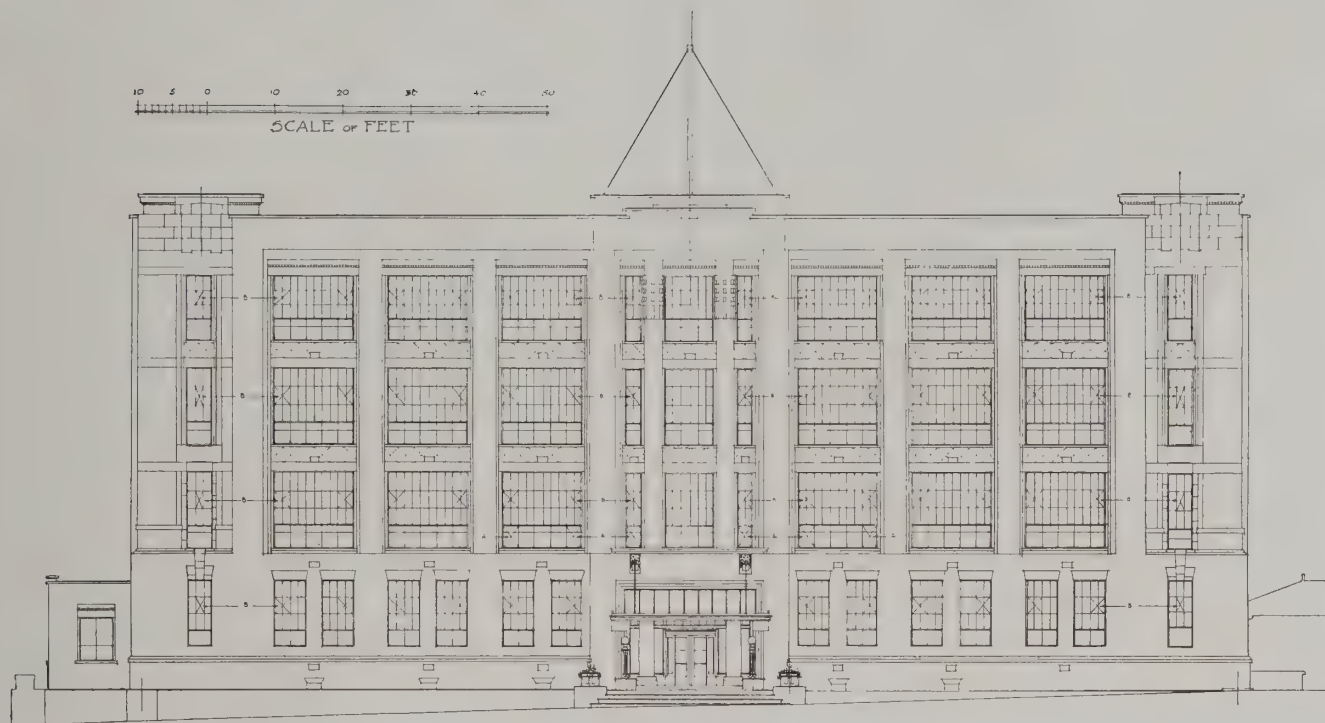
NORTH-EAST ELEVATION



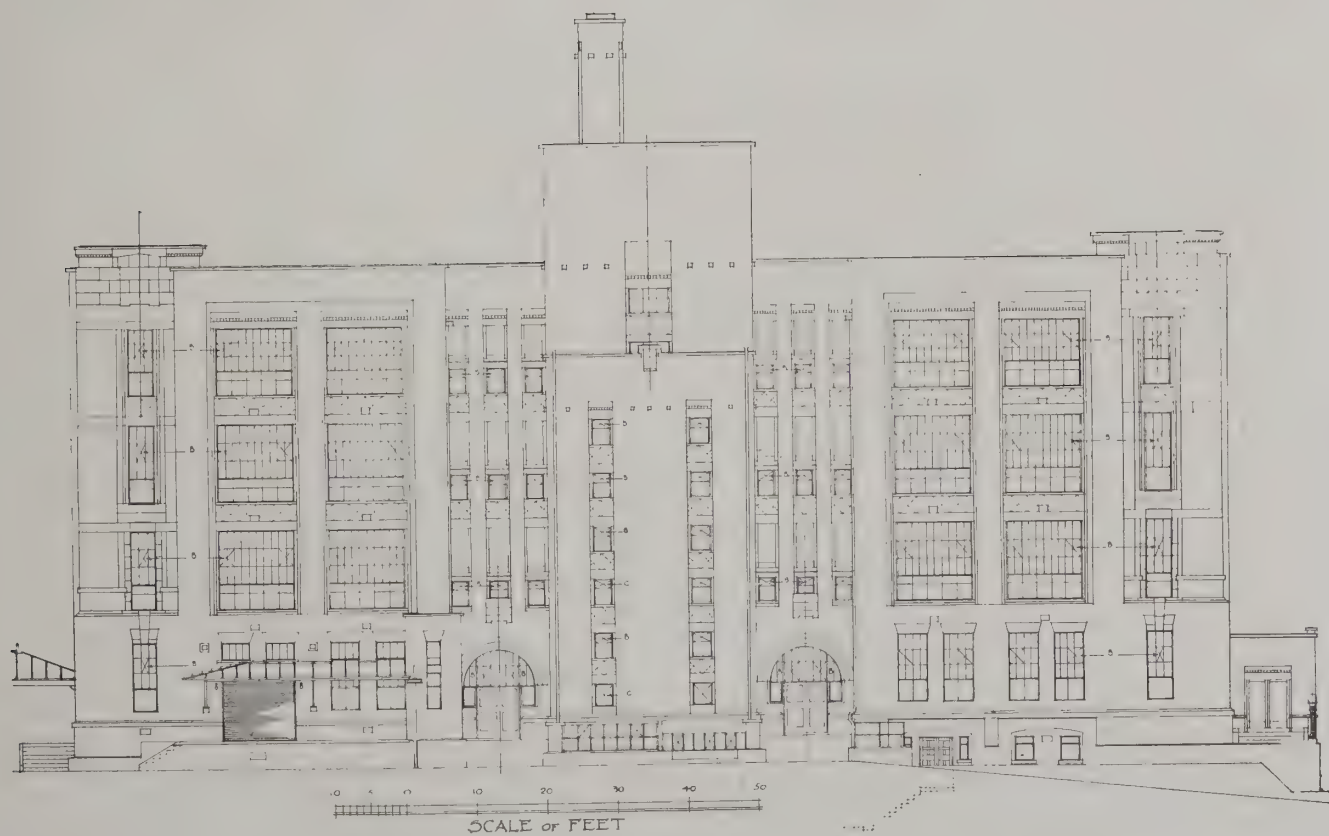
MAIN ENTRANCE.



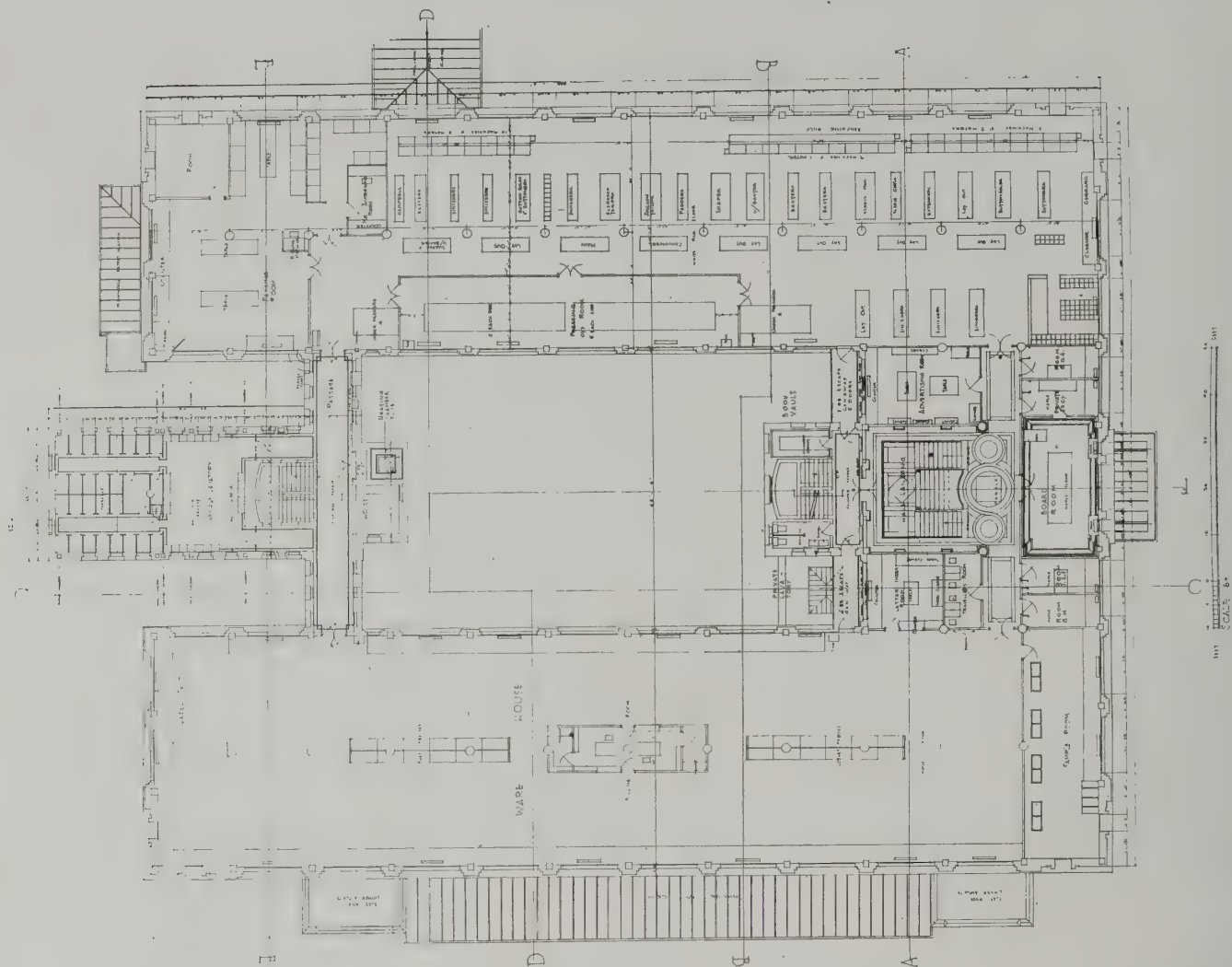
ENTRANCE VESTIBULE.



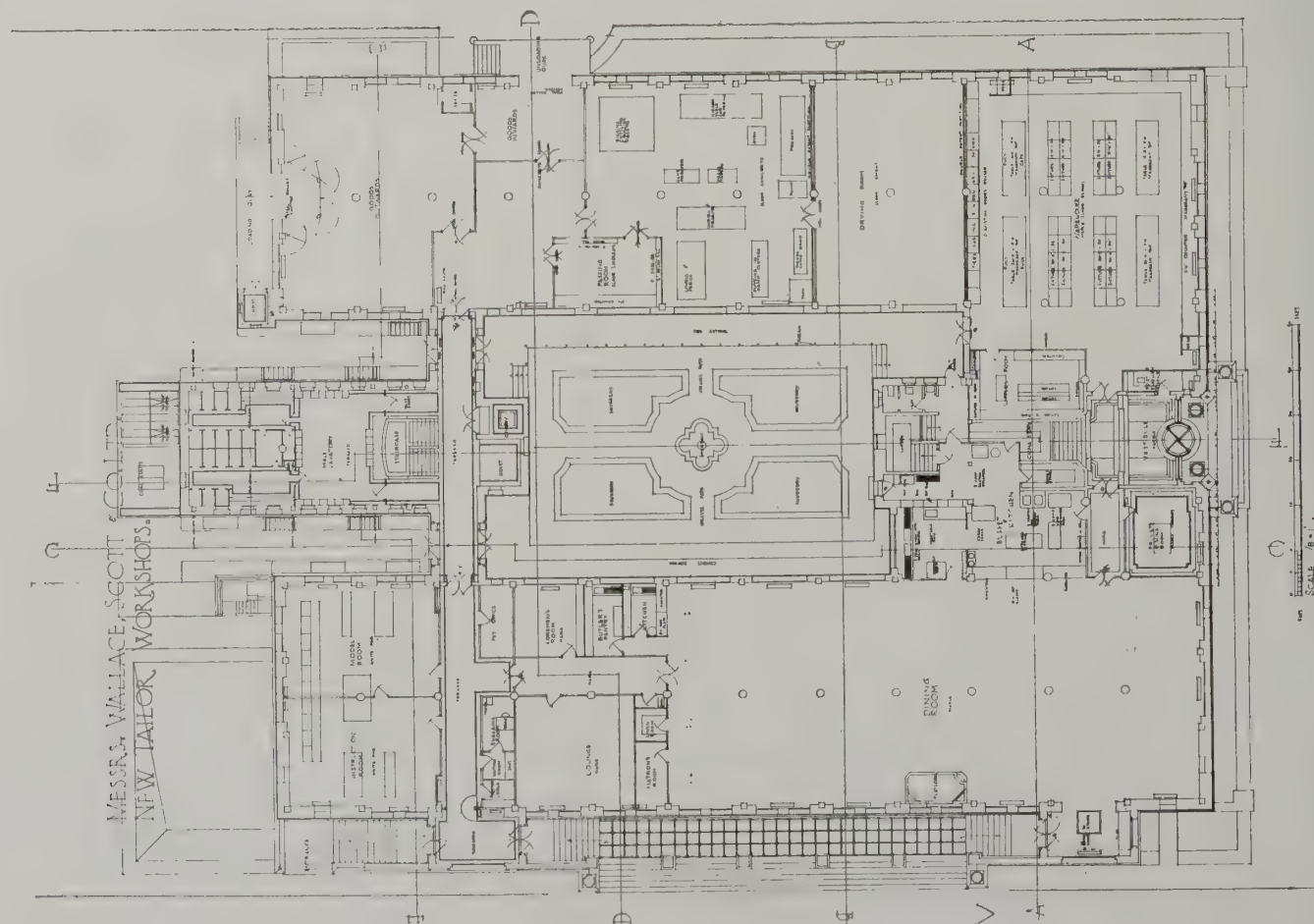
FRONT ELEVATION.



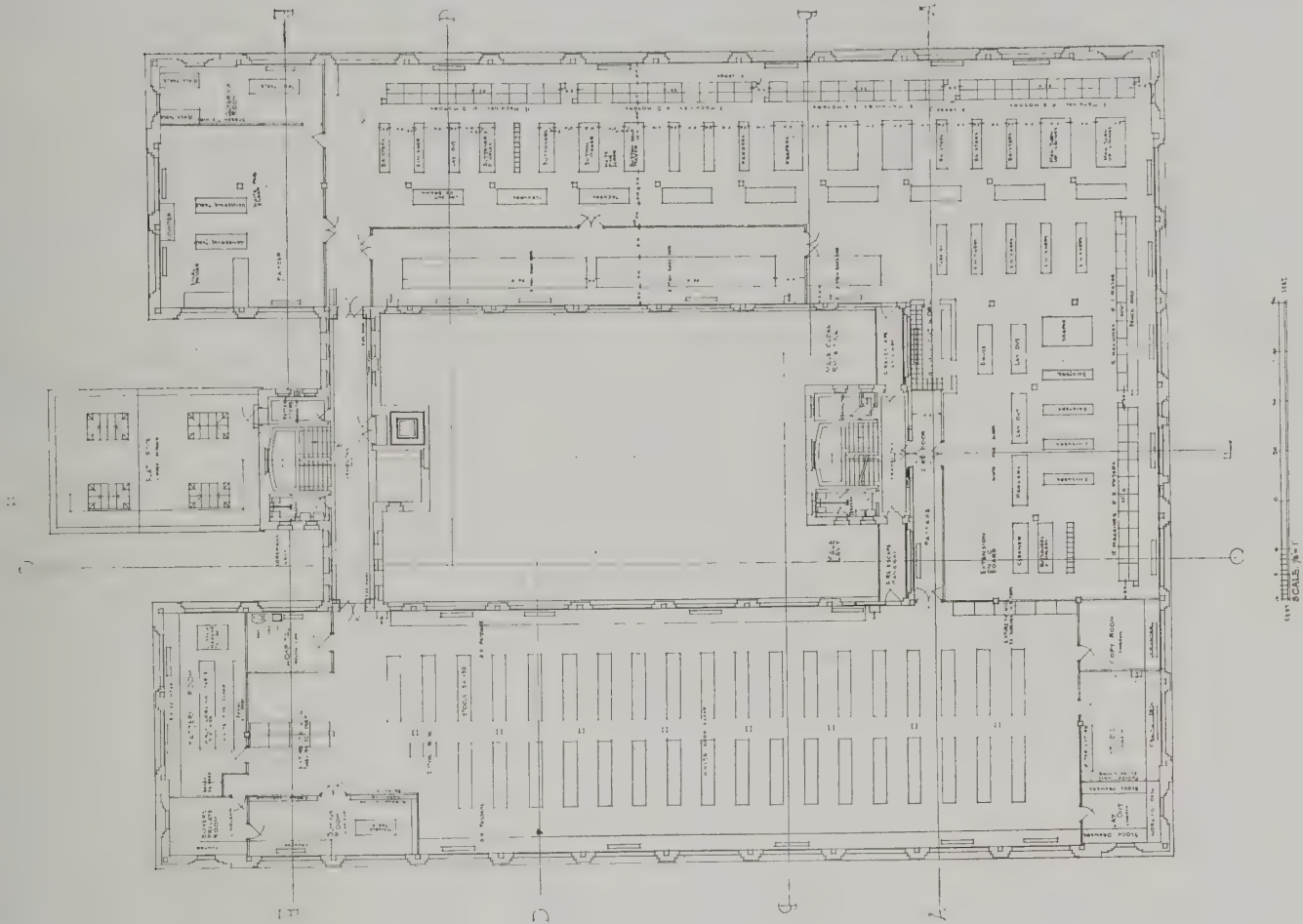
BACK ELEVATION.



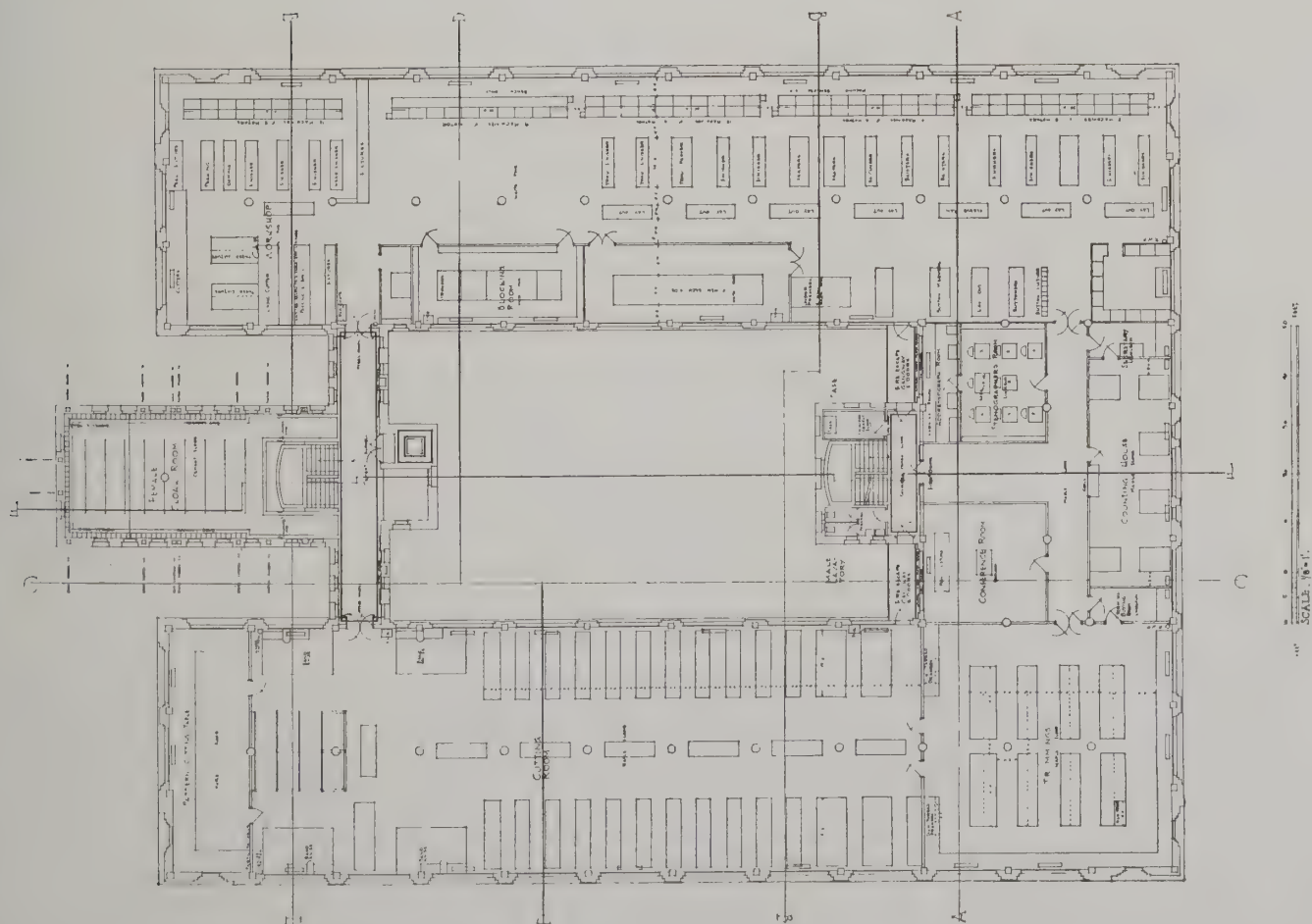
FIRST-FLOOR PLAN.



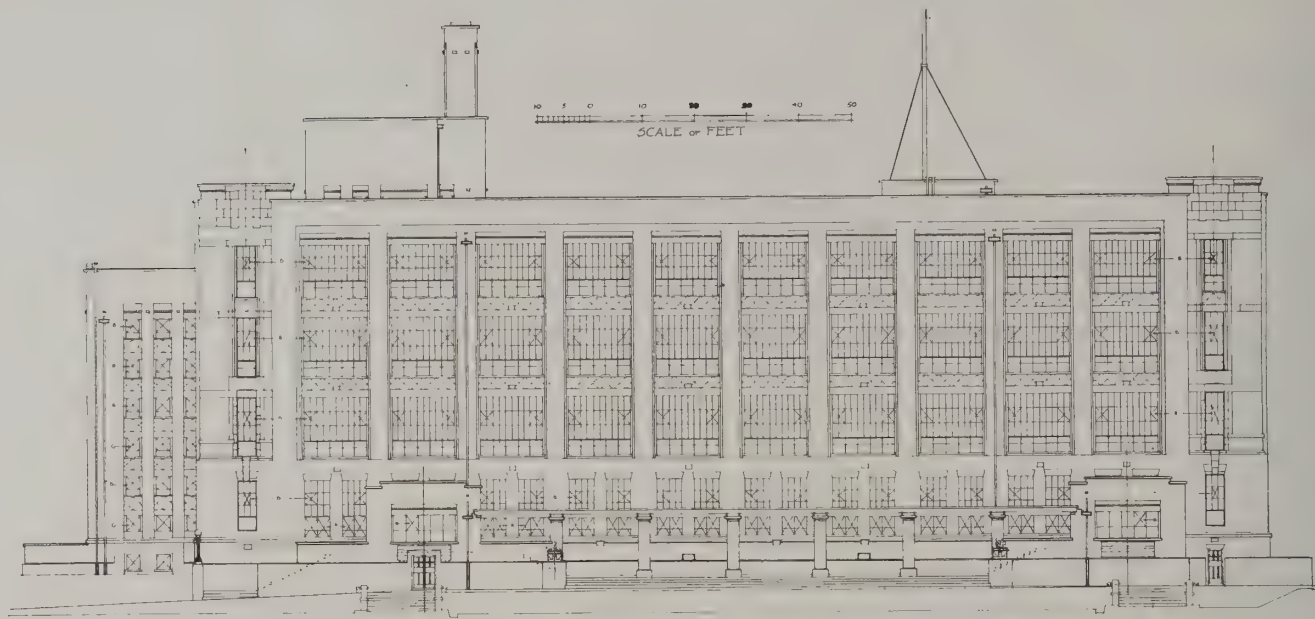
GROUND-FLOOR PLAN.



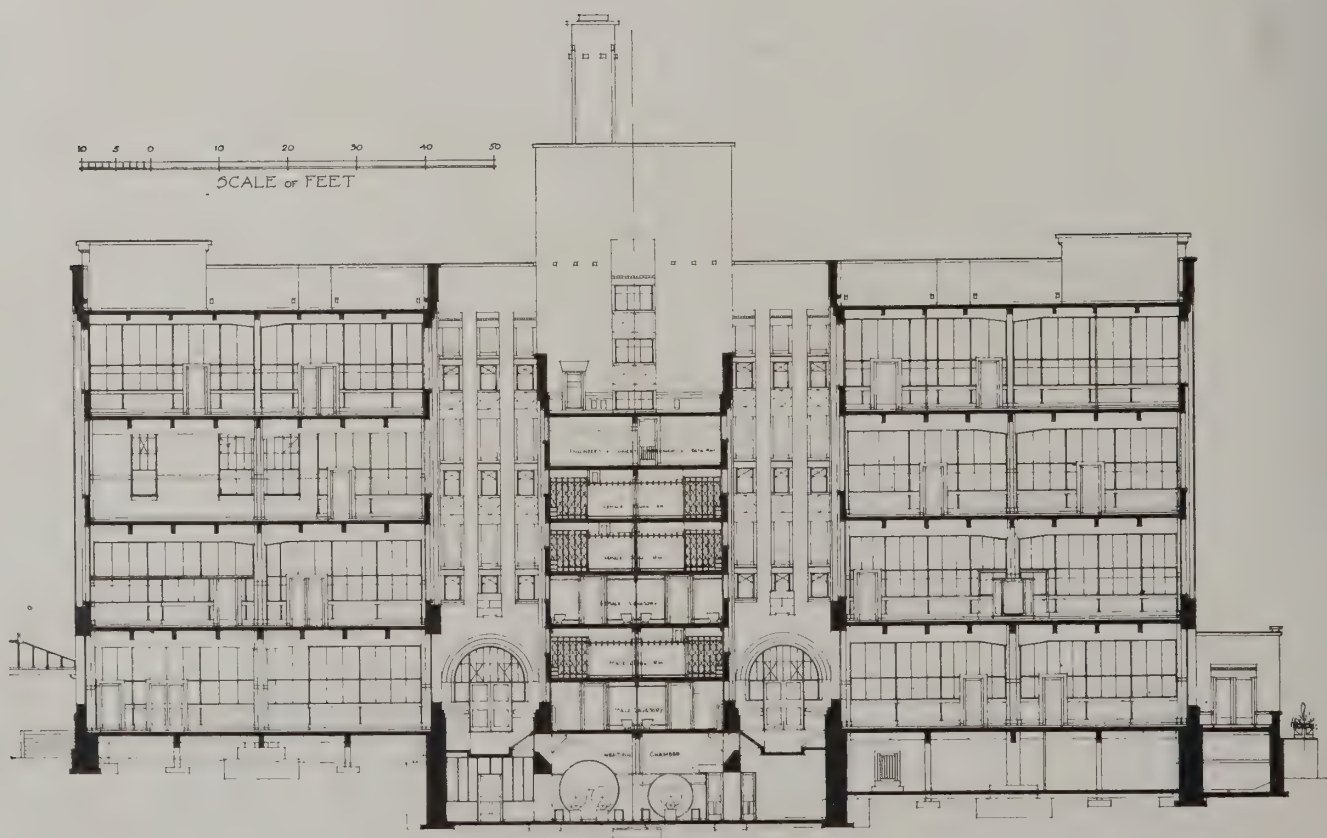
THIRD-FLOOR PLAN.



SECOND-FLOOR PLAN.



NORTH-EAST ELEVATION.



SECTION E—E.

22

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

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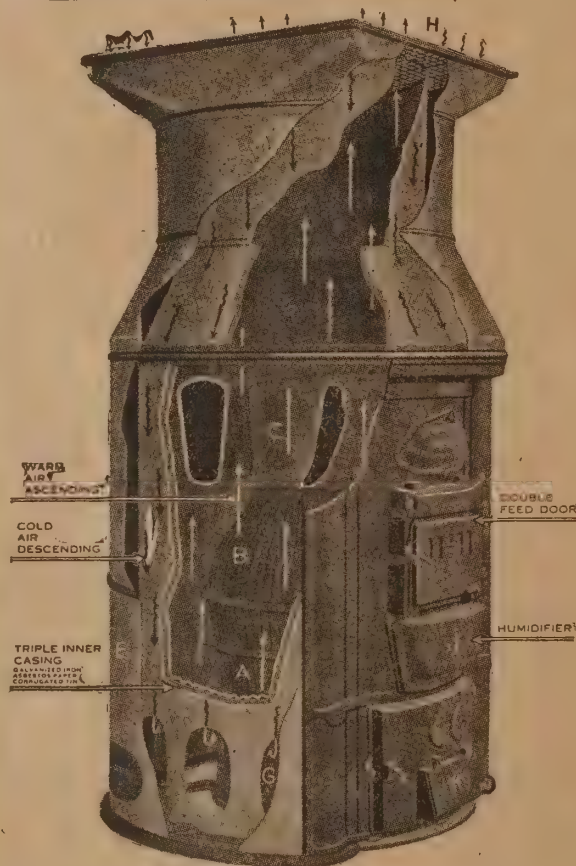
A Double Number dealing with Recent Domestic Architecture

An Architect's Investigation of **THE INTERNATIONAL "ONEPIPE" HEATER.**

Note from specification below:—

DOUBLE EFFICIENCY:

- (i) Diffusion of warm air with required degree of humidity.
- (ii) Removal of cold air.



The principal parts of the Apparatus are:—

- A—The FIREPOT in which the heat is generated.
- B—The COMBUSTION CHAMBER, where the gases intermingle and are consumed.
- C—The RADIATOR, which ensures that the whole heat generated in the furnace is collected and utilised.
- D (at back of C, not shown)—The SMOKE OUTLET through which the smoke and fumes pass to the smoke pipe and flue.
- E—The OUTER CASING or JACKET, between which and F returning cold air passes downwards.
- F—The INNER CASING or JACKET, which encloses the air obtained through openings G at its base. Here the air is warmed and then rises through the central portion of grid H.
- G—Openings at base of F, for passage of air to be heated.
- H—The GRID, which consists of two parts, viz., the central grating through which the warm air ascends, and the outer grating through which the cool air re-enters.
- J—The HUMIDIFIER, which ensures the proper amount of moisture being provided to prevent the air in the house becoming unduly dry.

WILLING to be convinced, yet more than a little sceptical, an Architect recently visited a house heated by convection, on the INTERNATIONAL ONEPIPE HEATER system, which requires no radiators, pipes, flues, or chimneys external to the Heater itself.

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After a thorough examination of the furnace and an exhaustive inquiry (answered by the house-owner) as to the cost of upkeep, work involved, and efficiency at all times, conversion was complete. The Architect's scepticism gave place to enthusiasm, as is always the case when personal investigation is made of this, the most natural and efficient heating system.

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OLDCASTLE, DALLINGTON, SUSSEX.

The late Ernest Newton, R.A., Architect.



From a Water-Colour Drawing by the late Alick G. Horsnell.

Taste in Architecture.

"As for the bulk of mankind, they are clearly void of any degree of taste."—HENRY FIELDING.

WE are told that the Egyptians practised architecture as a mystery. Its methods of design and its canons of judgment were the jealously guarded secret of an all-powerful priesthood. And an impartial observer of English society might have good reason to feel that we do much the same to-day. At the dinner-table, or in the railway train, in the pages of reviews and novels, and particularly in the more intimate collisions with his clients, the architect must be continually struck by the fact that it is rare indeed to find what he would recognize as an architectural taste among cultivated people—a way, that is, of looking at architecture and judging it from the standpoints he has himself learnt to adopt. One will like this, and another that. The vicar will murmur an appreciation of Early Decorated, the squire will have a prejudice against bay windows. But it is a matter of details, and of individual preferences. He will seldom find at the back of it all any principles of judgment, any conception of architecture as something apart from periods, as a matter of mass balanced against detail, of light and shadow and proportion, as the frank and just expression of a problem solved. And this is surely notable. For we are not here considering a particular type without interests or opinions. The very man who is more than ready with his views on literature, music, or the drama, will be found a diffident and hesitating critic of Somerset House or Buckingham Palace. As a fact he will generally resort to a condemnation of all modern work, or at the best hope that time will mellow it.

It will perhaps be worth while to analyse a little more in detail these likes and dislikes of the ordinary man, to see how they bear on the principles which the architect believes to lie behind his own judgments in these matters, and to consider how far it is reasonable that, whereas in literature or in music the expert will only differ from the layman in the degree of his knowledge and experience, in architecture it would seem that the layman and the expert differ in kind, the one basing his judgments on principles, the other on matters of detail.

Every one was a layman once, and perhaps he will most easily arrive at the layman's point of view by casting his mind back to his own early views of architecture. He may remember walking as a boy among the roads of some large suburb and noting the houses that stood in their own grounds: the Scotch baronial villa with spiky aspiring roofs and maroon-coloured brickwork, the bland stucco mansion with its typical chimney-pots that looked like underdone toast in a rack, showing above cedar and monkey puzzle; the beginnings of a new

severity here and there where the builders' men had just left some small and more box-like house. And as he wandered he may have fallen to comparing them one with another and wondering why he disliked one less than another. For his scale will be a scale of condemnation rather than approval. It is only later that he will begin to appraise. And first of all, I think, it is colour that will catch his eye. This wall is a glaring and uncomfortable red, that a dingy desolate grey. And he will be caught at once by any jolliness of tint, a white wall and blue-green weathered shutters. But better than any of the colours of man will he think the gloss of ivy, the shining scarlet of autumn creepers. And so the house of his ideal must be beautifully coloured, indeed hidden as far as possible by leaf and blossom. For creepers will clothe the stark outlines, which are distasteful to him. Colour is the earliest instinct; he has not yet learnt to appreciate form. His tastes are Venetian, not Florentine; as, indeed, are the tastes of the hack story-writer. I remember a tale of rural peace in the "Westminster Gazette," where the haunt of bliss is a rambling cottage, which was "certainly very pretty, oak-raftered, gabled, and ivy-clad, with quaint straggling Jacobean chimney-pots." The home is not yet considered as a something simple, orderly, spacious. Such epithets are all very well for a suit of clothes; but for a home he demands a picturesqueness, an intriguing sense of mystery and quaintness,

. . . magic casements, opening on the foam.

Or if he is delighted by form at all, it will be by little bits of detail here and there, a trellis-porch, a timbered gable, a painted window. Nor is this an attitude peculiar to the child, whose mind is perhaps naturally incapable of grasping the form and proportions of a whole building. The ordinary cultivated client is equally at a loss in the matter, without a feeling for mass and shape, and with an instinctive suspicion of what is square and rigid, as may be illustrated by the story of a distinguished lady who complained to her architect about the squareness of his doorways and said, pointing to where a bath was drawn on the plan, "Why can't we have them all nice and round at the top like that one?"

Nor is a child's judgment in these matters altogether negligible. For he comes to his building with a mind free from prejudices. The clamour of conflicting opinions has not invaded his nursery. He has the supreme advantage of not knowing what he ought to admire—of not knowing, in fact, that there is any "ought" in the matter. And he is intensely keen on a house. Building is one of the earliest instincts,

THE ARCHITECTURAL REVIEW

With a box of bricks on the floor he is happy as the day is long. It is the inside of his building which most captures the youngster's imagination. About its mass and silhouette he cares nothing. But the cosiness and the mystery of the interior are what attracts him. For this we can plead, the authority not only of our own boyish memories, but of that Arch-yeoman, that High Priest of Boyhood, Peter Pan himself, who, when the children set about building the house, orders "Chairs and fender first: then we shall build the house round them." "Ay," says Slightly, "that is how a house is built. It all comes back to me."

And when the child is grown up he can once more indulge in this childish pleasure of building a house, though this time with real walls and a real roof. And it is the whims and wishes of this emancipated child that the architect is called upon to meet and guide. Wherein he will be struck by the paradox that, while his client and he thought of a house from the same point of view in those early days of building on the nursery floor, now they come into the lists from opposite ends, as it were, and their judgments are formed from different standpoints. And the question arises, which is right—instinct, which is the heritage from the nursery, or training, which is the accumulated judgments of generations of those whose livelihood it has been to build?

Eighteenth-century thought would not have hesitated a moment to prefer training to instinct. The tendency in our own day is to take an opposite view, to exalt the instinctive and the primitive, and decry training and education as an unfortunate accretion on the mind. We write stories intimately analysing the childish point of view, eminent men of letters delight to make books for children and about children, and perhaps the most popular character in modern fiction is the boy who wouldn't grow up. The child has more than come to his own. Yet the perfection of the primitive is beginning to be discredited by those who see the crude badness of the creative instinct of the builder's joiner or mason when left to itself. And perhaps there would be some ground for seeing in the child's judgment of architecture as a matter first of colour, secondly picturesqueness, thirdly detail, an exact parallel to the child's way of liking a book, which Fielding rather contemptuously refers to in his paper on "Taste," from which I have quoted in the heading to this paper. He writes: "The first thing a child is fond of in a book is a picture, the second is a story, and the third a jest. Here then is the true *Pons Asinorum*, which very few readers ever get over."

It may here be objected that it is unfair thus to take the child's point of view and arbitrarily ascribe it to the layman, though I feel that the above analysis of the lay point of view in architectural criticism will not be found unfair so far as it goes. Inadequate no doubt it is. Let us turn, then, in the absence of other testimony, to the more mature expression of

opinion in the writings of novelists and others who may be taken to reflect the general thought of their time.

Who, then, but the villain was ever found living in a Georgian house? We may pass over Walter Scott, as an incurable romantic in all his outlook on life, though his apology in the first chapter of "Waverley" for the dullness of the period he has chosen to write about, where he laments that his tale will be of no "Gothic hall, with its dark and tinted windows, its elevated and gloomy roof, and massive oaken table garnished with boar's head and rosemary," is, I think, typical of the general attitude of novel-writers. Dickens, again, is too much a lover of the picturesque in all his characterization to be cited here. These are too plainly friendly witnesses. But even Thackeray, with his more bland and "classic" outlook, subscribes to the same view, either himself by implication, or through the mouths of his characters. Gaunt House, which "all the world knows," standing in its gloomy square of tall dark houses with their blank iron extinguishers over the steps; Bryanston Square, where the Newcome brothers lived in ostentatious comfort; Clavering Park, a "freestone palace, with great stairs, statues, and porticoes," all are mansions of that "best period of the English Classic" which the architect seems alone in admiring; and all are the homes of the less pleasant characters in his stories. The great house at Queen's Crawley, it is true, is made a fine Elizabethan place, with all the cavernous picturesqueness which we suggest is the chief charm of architecture to the lay mind. But when Thackeray makes Becky Sharp disparage its charm in a letter to her darling Amelia, where she describes it as "an odious old-fashioned red-brick mansion, with tall chimneys and gables of the style of Queen Bess," is this not just a subtle touch of characterization, whereby Becky the outcast, the adventuress, the daughter of Ishmael, is made to dislike what would charm the ordinary person? Queen's Crawley, no doubt, would have been made a Georgian house like all the other abodes of unpleasant people, but that Thackeray wanted to make it odious to Becky, and felt that she would have enjoyed the stately pomp of a classic house. When, on the other hand, the novelist gives us a picture of Castlewood, the familiar home of Harry Esmond's childhood, the roof that sheltered his beloved Rachel and the beautiful imperious Beatrix, then it is no stately freestone palace with columns and porticoes, but a place of mystery and charm, with an inner grassy court, with a sliding leaded window, with an old moat about the house, looking from a distance as Harry Esmond saw it when he first set out for Cambridge, when "it lay before him with its grey familiar towers, a pinnacle or two shining in the sun, the buttresses and terrace walls casting great blue shades on the grass."

It would be a highly diverting exercise to pursue such inquiries farther and examine the architectural outlook of the representative novelists of the last century or our own day,

DOMESTIC ARCHITECTURE.

to note how much there is of actual architectural description in the suggestive mystery and horror of Thornfield Hall in "Jane Eyre," to contrast George Meredith's wonderfully vivid descriptions of the countryside—as, for example, in the chapter on "A Drive in Sunlight and a Drive in Moonlight" in "Diana of the Crossways," with his meagre account either of the Crossways house itself, of which Diana was so passionately fond, or of the "Priory" which was the goal of the moonlight drive, where Diana was sitting the night out by the dead body of Lord Dannisburgh. Much is made of the moon on that occasion; but there is only a casual reference to the "green walls" of the sombre house itself. But perhaps enough has been done to indicate that the novelists, too, seem to support the theme which is the main contention of this paper, that the architect and the ordinary public look on houses from different points of view, judge them in different ways, have a divergent standard of criticism. What the architect admires the layman dislikes. What the layman thinks beautiful, wonderful, mysterious, the architect criticizes as being not architecture, but a masquerade of art. We may perhaps here cite as our last novelist witness a book by Mr. Grant Richards, whose hero Valentine is the son of the most eminent architectural genius of his day. His greatest work is an immense palace by Leicester Square, where hotels are a mere item in the great mass, and where the author assures us that the most wonderful part of the building is the great tower, a landmark all over London, and this is carried upon a vast and concealed arch. And it is the concealment which is largely the triumph. The architect would feel it a cardinal defect.

We seem then brought face to face with a complete divorce of views between layman and expert in this matter. The architect is not being asked for proportion and dignity, character and silhouette, the frank expression of construction, and all the other phrases which flow so readily from the pen of the critic in architectural papers. What people want is convenient service, large plate windows without bars, prettiness of detail, colour, or, in more advanced cases, a representation as far as possible of the work that was done in other centuries—a forgery, in fact, which is only not reprehensible because it deceives no one. This last demand, indeed, is often but a form of that hunger for the mysterious and the picturesque which we have seen is natural to the builders on the nursery floor, and is after all clamant in a greater or less degree in each of us, whether layman or architect.

There is, indeed, nothing that is bizarre or unnatural in the layman's point of view as here outlined. But the architect feels he has a fuller, a maturer vision. He is not untouched by the subtle spell of the mysterious, the picturesque; but he flatters himself that he has put away childish things. He can perhaps admire the gaunt strength of a power-house, and see

a stern beauty in the Albert Hall. Is he then deceiving himself? Is it to his firm disregard of lay opinion that the present high position of English domestic architecture is due? Or is all that is valuable in that development due to the combination of lay and expert views, the highest common multiple of their divergent tastes? And is his pursuit of values and massing, of scholarly detail and candour of expression, just the jargon of a close corporation, half-deceiving itself? Is the architect really speaking with authority, or, like the Scribes and Pharisees, expounding an esoteric and hardly intelligible tradition? Who is to judge?

When Aristotle is seeking a court of appeal for the submission of ethical judgments he finds it in the natural taste of the serious man, who is the ordinary man of sober judgment, not a specialist. This, perhaps, is because there are no specialists in ethical matters, or if there are, they are few, and these figures of outstanding eminence, a Jeremiah, a Buddha, a Paul. But there are specialists in æsthetic matters, because there are those whose business it is to practise the arts. But is there not a danger that their judgment will be warped, as the judgment of a priesthood might be, by the absorption of a traditional way of thinking, the way of other specialists before them? Is it not a vicious circle, to appeal from the judgment of the present to the judgment of the past, when the past is simply the present a little farther away?

There is a phrase which is indeed a commonplace in all picture exhibitions: "I know nothing about pictures, you know; I only know what I like," which emphasizes further the difference between ethical and æsthetic judgment. For it is to say in effect: "I am afraid my taste may not coincide with those who are really artistic," which would be parallel to saying in ethical matters "I know nothing about morals; I only know what I personally think right and wrong," and this in apology, implying a fear that your notion of right and wrong may seem bizarre to really moral people. In ethics you would feel insulted if the suggestion were made that your moral judgments were not in accord with those of the best people. In art you feel it is inevitable, if you have not been educated in this particular. All which seems to show that the criterion of the *σπουδαῖος*, the ordinary man of sober judgment, will not hold in æsthetics: that our criterion must be the specialist.

Professor Lethaby would meet this difficulty of judgment in art, at least where it touches architecture, by saying that it is unimportant. We are not to be anxious whether what we create is "artistic" (as a parallel to "moral" in the ethical sphere); but if we are content, and able, to meet the exact needs, the result will be art—as a ship is a product of art, or a lattice girder, or a golf club. The difficulty of this theory is that the "needs" to be met in house-building are too subtle to be dealt with so frankly. The demand is not simply

THE ARCHITECTURAL REVIEW.

for four walls and a roof, for windows, warmth, and convenient service. It is for all this, and for something more, for a home with all its associations, where the boy will remember catching Red Admirals in the shade of the drive on summer mornings, or recall the pleasant balustraded stairs to the attics where he smoked his first brown-paper cigar. This does not mean, of course, that the perfect house will be full of odd bits for the delectation of childhood, but only that the problem is more subtle than the mere provision of a covering. House a man in a kennel, and he will feel it a kennel, and the feeling will react on his life and on his children's feeling for their home. Thought and joy must have gone to the making of it. So that, though it is just to say that all we need for perfection here is that the actual needs should be met, we come to see that a more searching analysis of these needs is wanted. They cannot be resolved into the merely material. It is not, then, so straightforward a matter as the making of a golf club, or the building of a ship, where the requirements, though complex, can at least be tabulated.

If we take for the moment the Home as the problem of architecture, what are the demands to be met—the demands, that is, beyond those purely material? We have analysed above the lay point of view in architectural criticism, and have suggested that it looks for colour, for picturesqueness, for a show of antiquity, which is a form of the love of the picturesque, for convenience of service, for certain details, such as plain glass where there are views, for an absence of rigidity and squareness of outline. Certain of these demands the architect holds legitimate, such as convenience of planning and good colour. But he feels that a house should be square and rigid, and he deprecates a deliberate picturesqueness. He may also share his client's fondness for bygone forms in house and furniture, though he will, no doubt, flatter himself that what he likes is the fineness of the design, that he will distinguish on these lines between the low reticence of Tudor or the lean refinement of Adam work, and the florid German taint of Jacobean ornament, while the other will be content so long as it is old. But through it all the architect feels himself in the position of a mentor, allowing some demands, disallowing others. Has he the right to this position? Does he really know better than the client what the demands of this particular home are?

It is not altogether a satisfactory position, and while in domestic work there is a certain rapprochement between architect and client, in the sphere of public buildings has the layman any appreciation or understanding of the form with which they are now being clothed? Would he feel himself at all in touch with the spirit behind such designs as Selfridge's, or the Kingsway Kodak Building, or the new County Hall? Does this form express at all the spirit of the day, as the neo-Greek of a hundred years ago expressed the admiration

of the cultured for the newly discovered treasures of the Hellenic world? Do we not feel there is a divorce of stand-points? The architect goes his own way, earning the praise or censure of his own profession; the layman falls back upon a barren "non possumus." He feels as little at home in dealing with architecture as he would feel in criticizing literature if plays and books were still being written in a "classical" form, preserving the unities, drawing their images and ornament from ancient mythology.

This is not altogether a fair parallel. Architecture would hardly be as fluid and elastic as literature. In big design its shape must be more traditional, more eclectic. The architect must use recognized and accepted forms: the entablature, the pinnacle. He has to arrange a limited number of units, while the writer has all knowledge and all fantasy for his field, all the resources of a living tongue for his instrument. But, allowing for this difference, we should expect some closer relation between architecture and living thought. The contemporaries of Chambers, Gibbs, and the brothers Adam were Johnson, Burke, and Gibbon. There seems now to be more of a barrier between architecture and the ordinary thought of cultured people.

Was Fielding right, that the ordinary person is quite void of taste and judgment, waiting instruction, which the expert must give? In any case it cannot be gainsaid that while he will have opinions, and opinions which he will expect to be considered seriously, on the drama, music, poetry, literature, and, in a less degree, painting and sculpture, in architecture he will rarely venture. It is surely time for some breaking down of this barrier. Architecture is beginning to establish its position in England once again, to be held a considerable pursuit. In France or America it has not this position to win. But here we are not yet beyond the point where daily papers and even reviews are content that they have criticized a building when they have reproduced a view of its exterior, and given details of the number of rooms, or the windows, or the men employed, and the name of the contractor—as though they would criticize a book by summarizing the number of its pages and giving the printer's address. It is time that serious papers and reviews opened their pages to real architectural criticism, a criticism of plan and treatment with a full and sympathetic understanding of the problem to be solved. They have their critics of play and novel, poem and symphony, picture and statue; and the result is that people can talk and think intelligently about these subjects. Until there is some such machinery for the fusion and interplay of ideas and opinions on what has been called the Mistress Art, there must be in an exaggerated form this question of the diverse standpoint of layman and specialist, and architecture must remain, to its own undoing, what it seems to be now, a cult of almost Egyptian mystery.

W. G. N.

FOREWORD

FIVE years of War and three of Housing may have a little blunted our remembrance, but not lessened our love of the simple charms of English domestic architecture. And now, when our horizons seem clearer, and the public interest in all forms of architectural expression grows daily greater, the opportunity has come to gather the work of the last few years, so that we can see what has been done and with what hopes the future may be faced. The task was begun under the editorship of the late MR. ERNEST NEWTON, R.A., but unhappily he did not live to see its completion. It has been thought that our readers would wish to have examples of his own houses in the forefront of this issue, as a tribute to his memory. With this exception, convenience of reference has suggested a classification under the main headings of Country Houses, Town Houses, Suburban Houses, Bungalows, and Cottages. While most of the work illustrated falls into the troubled years of war and political agitation, a rigid limit of date has not been the aim. Broadly speaking, it is the harvest of ten years of domestic architecture.

The Flint House, Goring-on-Thames.



ENTRANCE FRONT.

The main walling is of rough flints, unknapped, found on the site, with dressings of Bath stone. The chimneys are of red brick and the roof is of hand-made sand-faced tiles. This house was completed in 1913.

The Flint House, Goring-on-Thames.



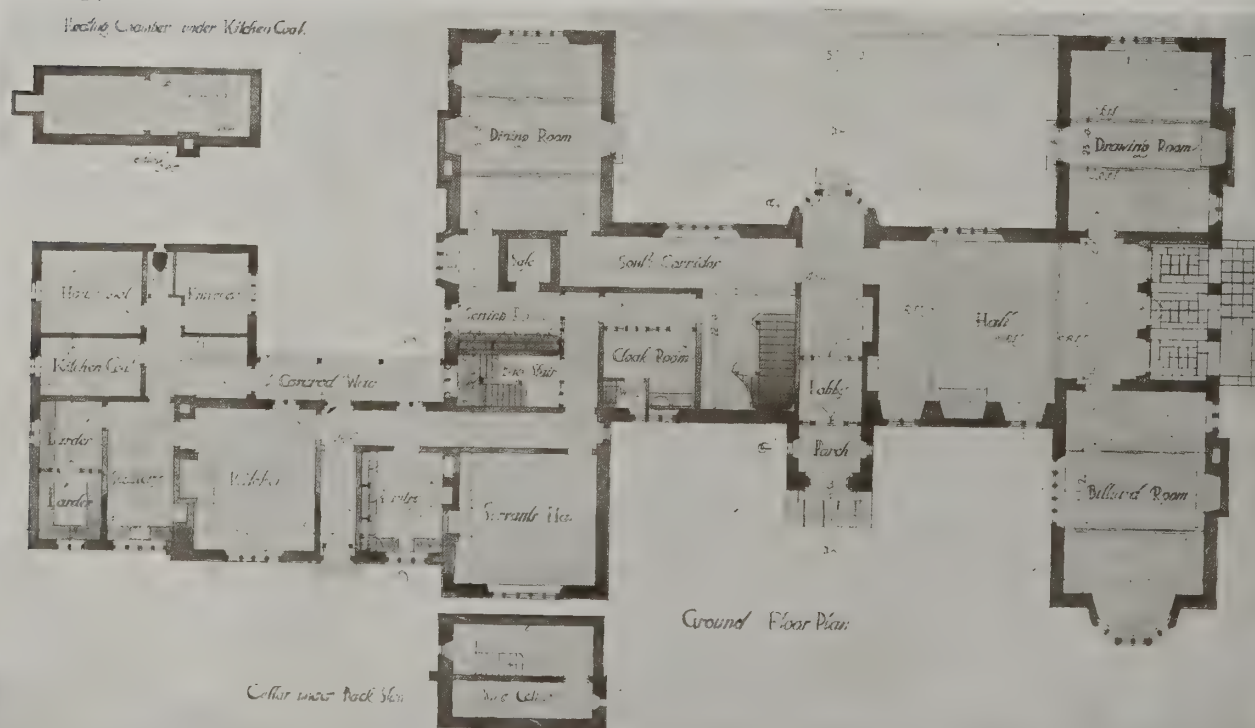
GARDEN FRONT.

Owing to the war, the lay-out of the garden has not been completed.

The Flint House, Goring-on-Thames.



VIEW SHOWING COVERED WAY.

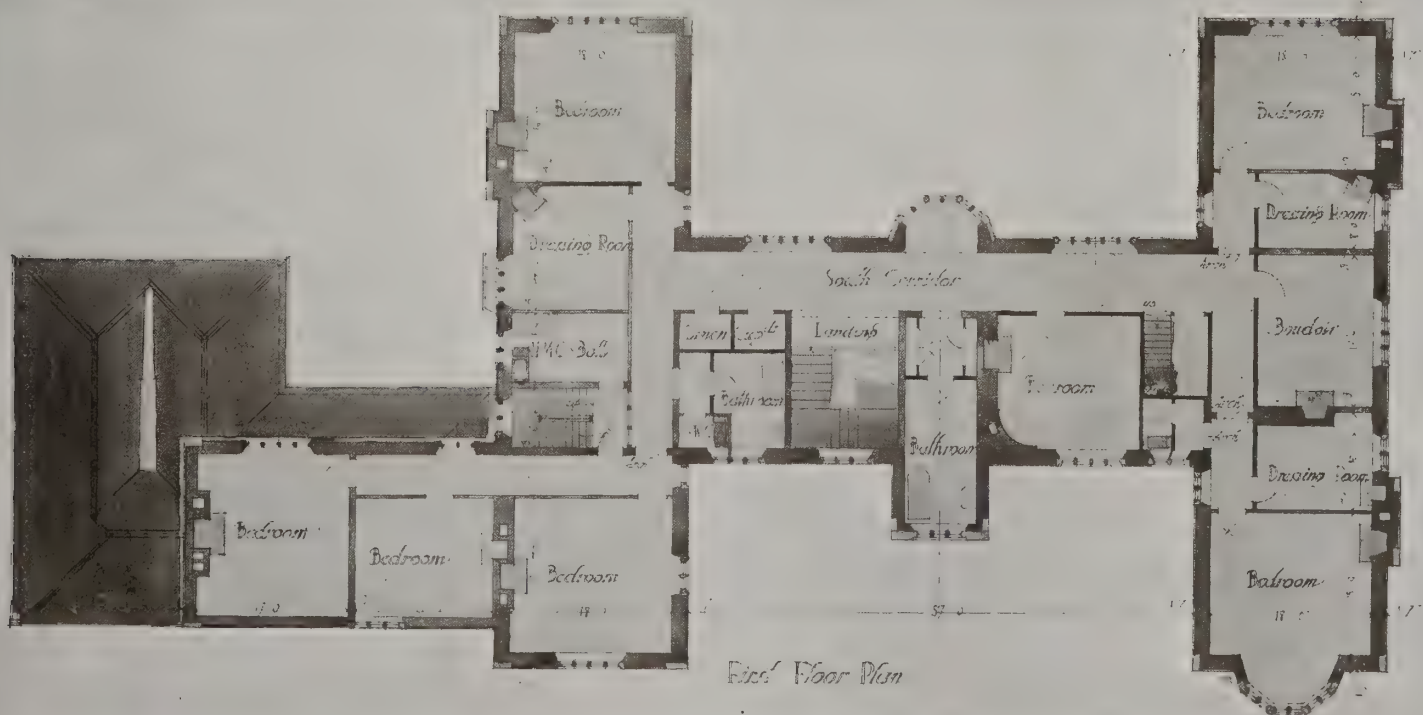


GROUND-FLOOR PLAN.

The Flint House, Goring-on-Thames.



DETAIL OF ENTRANCE.



FIRST-FLOOR PLAN.

"Norsbury," Sutton Scotney



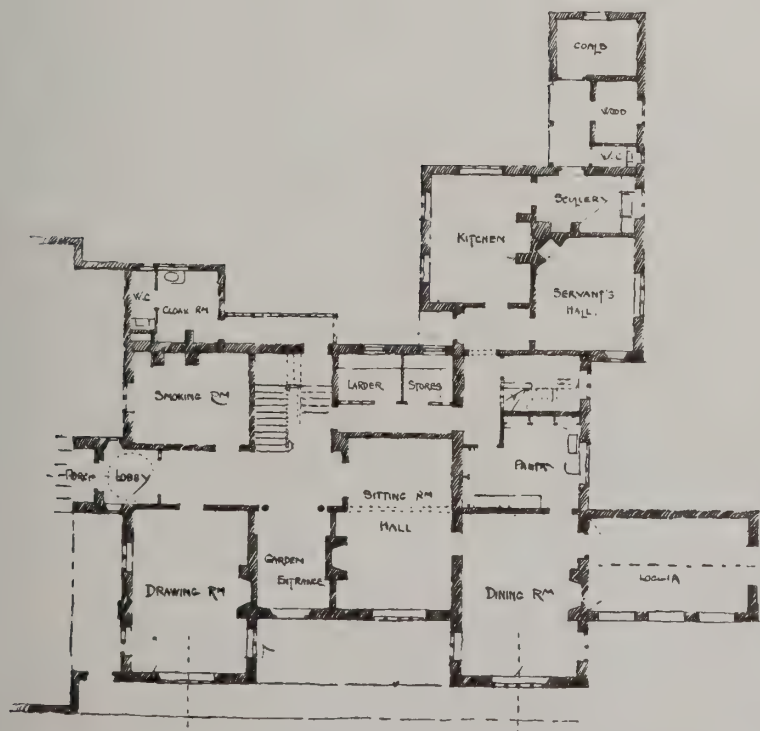
THE GARDEN SIDE.

This is an alteration and refacing of an existing house. The walls are built of stock bricks and the quoins and dressings of red sand-faced kiln bricks. The roof is of sand-faced hand-made tiles.

“Norsbury,” Sutton Scotney.



THE ENTRANCE.



Ground-Floor Plan.



First-Floor Plan.

SKETCH PLANS.

House at Kingswood, Surrey.



ENTRANCE FRONT.

This house is built of Sussex stocks. The cornice and dressings are red bricks moulded and rubbed. The roof is of hand-made sand-faced tiles. The house was completed in 1913.

House at Kingswood, Surrey.



THE GARDEN SIDE.



GROUND-FLOOR PLAN.

Brand Lodge, Malvern.



ENTRANCE FRONT.

The walls are rough-cast, and the roof is of grey slates with rusty spots. The bays on the south front are faced with lead, moulded in a flat pattern. This house was completed in 1912.

The general contractors for Flint House, Goring-on-Thames, were Messrs. Benfield and Loxley, of Oxford; for "Norsbury," Sutton Scotney, Messrs. Musselwhite and Son, of Basingstoke; for house at Kingswood, Surrey, Messrs. Collins and Godfrey, of Tewkesbury. The plumbing, heating, and electric-light work, etc., in each case was done by Messrs. Wenham and Fowler, of Croydon.

The general contractors for Brand Lodge, Malvern, were Messrs. Collins and Godfrey, of Tewkesbury.



GROUND-FLOOR AND FIRST-FLOOR PLAN.

Brand Lodge, Malvern.



GARDEN FRONT.



DINING - ROOM.

“Feathercombe,” Hambledon, Surrey.



This house is built on rather high ground sloping to the south. The walls are faced with roughish stocks of red and brown, the “dressings” being of deep-red kiln bricks. The roofs are covered with deep-red hand-made tiles.

Modern British House Planning.

A Note on Recent Tendencies.

By H. S. Goodhart-Rendel.

THIRTY-FIVE years ago M. Paul Sédille wrote in the *Gazette des Beaux-Arts*: "Nous nous sommes habitués avec une certaine complaisance à ne considérer l'architecture anglaise que dans ses plus détestables pastiches grecs du commencement de ce siècle. Mais tout cela est loin, et l'Angleterre, après une période abondante de néo-gothique qui a laissé sur son sol des monuments d'une incontestable valeur, se recommande aujourd'hui par une architecture bien conforme à ses mœurs, véritable expression de la vie anglaise."

Little did M. Sédille guess that the beginning of the next century would bring a return of the "pastiches grecs," that the "incontestable valeur" of any example of the Gothic revival would then be very much contested indeed, and that England would so soon abandon the "architecture bien conforme à ses mœurs"—the architecture of the London Board schools and of Bedford Park—and array herself in the latest architectural fashions from Paris, as worn in New York.

If a critic of English architecture as kindly as M. Sédille could be found in France to-day, he would probably write as M. Sédille wrote until he came to consider our latest developments. A compatriot of Percier and Fontaine cannot be expected to admire the works of Smirke and of Wilkins; a compatriot of Lusson and of Viollet-le-Duc cannot be expected not to allow a degree of comparative merit to the works of Butterfield and of Pearson. The standard of pleasant architectural common sense set by Stevenson with his Board schools, and by Godwin and Shaw in their designs for little houses, still remains higher than any French achievement of either kind. But would our critic find that that standard has been raised since first it was set?

To say that he would not does not mean that we could not show to him real progress in other directions, particularly in that of monumental design. In domestic architecture, however, I believe that he would find that the difference in merit between English work now and that of thirty years ago is one of kind rather than of degree. I doubt that any house-plan among the works of our contemporaries is better of its sort than the best of Shaw's and of Nesfield's were of theirs, but the older and the newer sorts of plan are very unlike. Shaw seldom, and Nesfield never, sought that artificiality of arrangement which alone can make a plan a work of art in our eyes. If in their houses the contents bulged anyhow out of their shell they let them bulge, explaining each accident, as it were, by an appropriate architectural gesture. Staircases plunged into

oriel, bathrooms nestled in turrets, porches straddled across corners, each with no regard to the other, and no responsibility to the whole composition beyond a loose obligation towards picturesque balance. To-day most of us obey a sterner rule, abandoning symmetrical composition only under compulsion, and then with a bad grace. Coal-hole and servants' w.c. occupy twin pavilions flanking our back doors, within which the entrances to larder and to knife-room are in balanced opposition. If the plan of Norman Shaw's "Merrist Wood" or of Sir Edwin Lutyens's "Orchards" be compared with that of Mr. Curtis Green's "Country Life" prize house at Forest Row or of Sir Edwin's "Heathcote," the changed aim in the two more recent designs will be apparent.

This change has come about gradually. In the eighteenth century all house-plans were artificial: the Palladian and "Grecian" plans artificially symmetrical, and the "Gothic" plans artificially irregular. Notions of comfort were not greatly developed in the minds of house-builders, and were seldom allowed to influence architectural preconceptions. Nevertheless, it was found that the amenities of daily life were less hampered by Wyatt and Wilkins in their "ancient English" productions than by the same masters in their severer Grecian moods. But mock castles and mock priories were not to everybody's taste, and for those who, while objecting to formality of plan, found no pleasure in battlements and balustraria, Sir Charles Barry and Mr. Charles Parker prescribed the Italian villa. Pugin, on the other hand, recommended the mediæval grange. Barry showed that an unsymmetrical exterior could be collected into a highly Italian whole by means of a predominant belvedere, Pugin that it was only necessary to model one's daily habits upon those of the fourteenth century in order to live in an imitation fourteenth-century house.

Eight years after Pugin's death, Philip Webb built a house for William Morris which was neither Italian nor Gothic, but of no style whatever. As in Pugin's houses, the elevation was the faithful expression of the plan, and the plan here was a plan of the nineteenth century, a plan of which the peculiar discomforts were of its owner's and not of its architect's choosing. Pugin's followers meanwhile were building Gothic bathrooms and billiard-rooms, and Barry's followers rivalling the Gothicists in the disorder of their Italian villas. The irregular plan had triumphed. Webbites, Puginites, and Barryites, all concurred in its practice.

But although an irregular plan is less likely to tempt its designer to sacrifice comfort to art than is a regular one,

THE ARCHITECTURAL REVIEW

irregularity does not of itself make for convenience. It is possible for the picturesque to be almost as uncomfortable as the sublime; and so, in the nineteenth century, it has often proved to be. Sir Gilbert Scott's "domestic Gothic," although very much less restrictive than the style of Pugin and of Salvin, did not succeed altogether in reconciling use with beauty, and it was Webb, Shaw, and Nesfield with their looser style who first brought real ease within the reach of the nineteenth-century house-builder.

These three men, aided by their many talented followers, made our small domestic architecture the admiration of Europe. The French paid us many generous tributes of praise, and the Germans lost no time before making arrangements to import as much of our style as they could find a use for in the Fatherland. Everywhere it was agreed that in house-building England had said the last word.

Nor need we demur at this agreement. Looking back across forty years at the houses at Hampstead and Melbury Road, with their intimate interiors, their sanely devised plans, their so coquette exteriors diversified so nimbly with turrets, oriels, gables, wall tiles, white plaster, yellow brick, red brick, terra-cotta, weather slating, leaded glazing, imitation half-timber—but no, this is being written in their defence, so let us say each house diversified with not more than four of these things—looking back at Hampstead and at Melbury Road, are we not bound to admit that we see there an architecture both practical and charming?

The gaiety of it was the cause of its downfall; the Englishman's home should not be *riante*, lest the Englishman suspect that its laugh is at his expense. Consequently, about the year 1890 there arose a school of architects solemnly pledged to eradicate from their buildings all architecture whatever. The strictest among them seemed anxious also to eradicate walls and windows as far as possible, relying for expression upon low-eaved roofs and upon water-butts.

Behind these rigid disciplines lay a creed, an attractively simple one, but one a little too simple to be true. Its foremost article was the supreme artistic value of sincerity. All habitual decoration was likely to be insincere, and therefore ugly. A sincere building was beautiful without any ornament at all. Therefore not a moulding must be added to the bare carcass of the building unless the impulse towards that moulding burst irresistibly through his self-restraint from the depths of the architect's soul.

Now, such very sincere architects as these ought surely to have made their plans masterpieces of convenience. Yet it is not observable that their houses are better to live in than those of the school of Norman Shaw—indeed, the contrary may be suspected. It appears therefore as though Shaw's compromise with the claims of the picturesque hampered him little if at all in his contrivance of the comfortable. The picturesque as conceived by him and his followers was so little exigent as to allow him to arrange his plan pretty well as he chose.

The designs of "Merrist Wood" and of Sir Edwin Lutyens's "Orchards," which I have already quoted, illustrate well this system of balance between arrangement and appearance. In both there is a certain amount of "contrived effect," but in neither is there the wanton irregularity of the mid-Victorian. The tradition which they represent is with us yet, and is ably upheld by many designers. Nowhere is it more admirably displayed than in the works of the late Mr. Ernest Newton, whose great and particular talent lay in dispensing with the element of "contrived effect" altogether. The perfect marriage between plan and elevation in almost all of his works is beyond all praise; if the extreme reticence of his elevations seems disappointing to some, to others it is their peculiar merit. If a right choice were made of the best and most typical modern English house, that choice would probably be made from among his works.

To make a compromise between the convenient and the picturesque, however, is one thing, and to make a compromise between the convenient and the absolutely regular is another. In the eighteenth century, when symmetry was thought indispensable, houses were generally either frankly inconvenient, or else convenient at a price which we cannot now afford to pay. This price was that of lavish waste of space. In many eighteenth-century books of plans, the rooms are not even named; sufficient rooms are provided of a size proportionable to the nature of the façades, and a simple system of inter-communication arranged by means of passages and staircases. In such a house, given an ample supply of servants, it is possible to live very comfortably, if one does not mind using as a pantry a room which corresponds in size with the drawing-room. In such houses beautiful architectural effects are easily obtained, and from time to time people will be found who are willing to build them. A charming example of the type is Sir Edwin Lutyens's "Little Thakeham," in which the allowance of hall and passage space is so generous that in the first floor of the main block it occupies about 46 per cent. of the entire area.

In ordinary practice, however, few opportunities exist for this kind of designing. The average house-builder values convenience and economy above architectural effect, and the plan which satisfies him will be complex, compact, and generally of necessity irregular. Is such a plan to be forced into the external semblance of a simple and a regular design? Norman Shaw said "no," the modern Frenchman says "no," but many of our modern Englishmen say "yes." If these latter are to have their way we must turn our backs upon the experience of the nineteenth century and return to the sham windows and screen walls of the eighteenth. The movement in this direction is begun, and has already produced many very pretty pieces of ingenuity. Whether it will embarrass architecture unduly remains to be seen; should it do so it will probably precipitate another Gothic revival, the results of which should be full of interest.

Entrance Gates to a Country House.



These gates form part of a garden scheme that was carried out by Messrs. Niven and Wigglesworth, whose client desired that the locality in which the work is situated should not be mentioned.

“Aultmore,” Nethybridge, Strathspey, N.B.

THIS house was built between 1912 and 1914. The plan was arranged to make the most of a glorious view to the south of the Cairngorm range. The client's instructions were to the effect that the house should be in a quiet Georgian tradition without any suggestion of the Baronial.

The main walling was in the local whinstone covered with harling, the dressings being of freestone. The present method in the locality is to use imported Welsh slates for roof coverings, but the older buildings have splendid thick local slates. The quarry for these was discovered and opened up, and it will be a thousand pities if it is allowed to close down again, as in colour, texture, and appearance the local slates are far better than the recent importations.

The garden pavilions and walling to the entrance forecourt are modelled somewhat on the work at Kinross.

The work included making a reservoir on the mountain-side some three miles away and bringing the water to the house, installing sewage disposal, electric-light plant, lifts, and vacuum cleaners; and the architect, Mr. C. H. B. Quennell, was assisted in this work by Mr. Wm. Arnot and Mr. Arthur Young as consulting engineers.

The general contractors were Messrs. D. Macandrew & Co., of Aberdeen, the mason's work being done by Mr. David Forsyth, of Elgin. The electric-light work was carried out by Messrs. Telford Crier and Mackay; lifts, Otis Elevator Company; sanitary work, Davis and Bennett; stoves, Smith and Wellstood, Elsley, and Carron Company; wrought iron, William Smith; glasshouses, Mackenzie and Moncur; marble work, Burke & Co.



ENTRANCE FRONT.



GARDEN FRONT.

“Aultmore,” Nethybridge, Strathspey, N.B.



VIEW FROM THE NORTH-WEST.



THE LODGE.

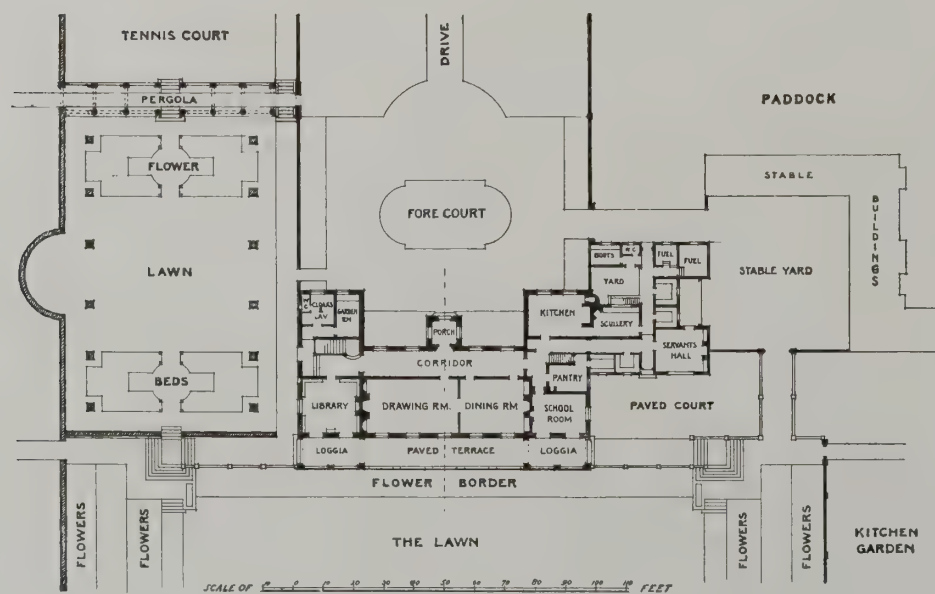
“Amersfort,” Berkhamsted.

THE two wings are connected by a paved terrace, from which delightful views over the garden and the surrounding country may be obtained. The whole of the interior joinery is in English oak, as is also the principal staircase.

The builders were Messrs. Franklin, Ltd., of Beddington, Oxon, and the sub-contractors were: Messrs. Collier Brothers, of Reading (bricks for dressing and roofing tiles); Messrs. G. Shanks & Co., Ltd. (sanitary fittings); Messrs. Benham and Sons, Ltd. (ranges); Messrs. Thomas Elsley, Ltd. (grates.)



ENTRANCE FRONT.



GROUND-FLOOR AND GARDEN PLAN.

Horn Park, Beaminster, Dorset.

THIS house is built on the southern slope of a hill, about seven miles from Bridport, and is approached by a drive a quarter of a mile long. The gardens consist of some seven acres. Water supply is obtained by gravitation from a well on the hill above. The plan was arranged to take

the greatest advantage of the view across country to the sea, and the entrance at the side was conditioned by the position of the approach. The house is built of local stone, golden yellow in tone, with Ham stone dressings and tile roof. Mr. T. Lawrence Dale was the architect.



GENERAL VIEW.



GROUND AND FIRST FLOOR PLANS.

Restoration of House at Goddard's Green.



THE RESTORED GABLES AND NEW DORMERS.

The near gable window lights the study.

Restoration of House at Goddard's Green.



A NEW OAK STAIRCASE.

Inserted to give access to the Attic Study.

Restoration of House at Goddard's Green.



A NEW ROOM IN THE EMPTY ROOF SPACE.



ANOTHER VIEW OF THE SAME ROOM.

Restoration of House at Goddard's Green.



THE RESTORATION OF THE OLD CLOTH HALL.

Carter's Corner Place, Hailsham, Sussex.

THE original little old house, built in 1608, stands on a gentle rise and presents its south-eastern front, practically unaltered, towards a beautiful seaward view, in the county of Sussex, near Hailsham.

It is a typical comfortable well-formed Jacobean house, built of good little red bricks, charmingly variegated and weathered, and retaining on its south-west side an ample brick-walled garden.

A wing was added towards the end of the last century, flanking this garden, and the additions completed last year consist of a further wing, returning on the north-west side, containing kitchen and servants' offices and bedrooms, and forming one side of an enclosed entrance court.

There was much to be done to the interior, in opening out its fine old fireplaces, mending and adding to panelling, repairing and strengthening the structure generally, and in heating, lighting, and sanitation. The narrow and overgrown approaches to the house had also to be amended, and much of the exuberant vegetation closely surrounding it was shorn away.

The work was carried out under the direction of Mr. Edward Warren, F.S.A.

The general contractors were Messrs. Norman and Burt, of Burgess Hill; the sub-contractors as follows: Messrs. H. J. Cash & Co., Ltd. (heating and hot water); Messrs. Albany Forge, Wainwright and Waring, Ltd. (metal casements and glazing); Mr. H. M. Leaf (electrical work).



SOUTH-EAST FRONT.

Carter's Corner Place.



THE NORTH-EASTERN FRONT AND ENTRANCE COURT, SHOWING NEW ENTRANCE HALL AND SERVANTS' WING.



VIEW FROM THE SOUTH. THE OLD GARDEN WALL. ON THE LEFT A NINETEENTH-CENTURY WING.

Carter's Corner Place.



THE NEW ENTRANCE HALL, LOOKING NORTHWARDS FROM THE OLD.



THE LIBRARY.

Carter's Corner Place.



THE FIRST-FLOOR LANDING, AND SOLID MOULDED DOOR-FRAMES.



THE PARLOUR.

“The Homestead,” Saltburn.



ENTRANCE FRONT.

"The Homestead," Saltburn.



GARDEN FRONT.

Conservatory at "Glencaple," Blundellsands.

THIS conservatory was carried out in conjunction with the remodelling of the interior of the house and the lay-out of the garden.

The conservatory is separated from the house by a smoking-lounge, where it is possible to sit and obtain a view of the flowers without the discomfort experienced in sitting in the hot atmosphere of the conservatory proper. The design follows Italian motives, and an attempt has been made

to get away from the usual type associated with this class of work.

The building is of wood with metal sashes, tiled floor, and usual open lag staging. The entrance from the house to the smoking-lounge is through an existing door and down a flight of steps in Mereuil marble. The walls are treated with ebonized trellis carrying through the design of the casements, and a touch of colour is obtained by the tree tubs, cretonne curtains, etc.



SMOKING-LOUNGE.

"Glencaple," Blundellsands.



LOUNGE HALL.

This was part of the re-modelling of the house, and was formed by throwing the existing hall and sitting-room into one, the wall being replaced by a beam and a screen of fibrous plaster columns painted ivory white. The carpet is grey and the curtains are royal blue. The stairs between bronze railings lead to the dining-room, an earlier addition on a lower level.



ROSE GARDEN.

The rose garden is formed out of one corner of a large lawn, and enclosed in oak trellis, the piers being of brick with rough-cast finish and caps of sand-faced bricks and tiles.

Woodyates Manor, Salisbury.



THE OLD QUEEN ANNE FRONT.



THE NEW MUSIC-ROOM.

Woodyates Manor, Salisbury.



THE SMOKING-ROOM, WITH THE OLD FIREPLACE.



BAILIFF'S COTTAGE.

Woodyates Manor, Salisbury.



ENTRANCE FORECOURT
Vis-à-vis old stabling.



ENTRANCE FORECOURT.
Showing old stabling.

“Mill Mead,” Mill Lane, Willaston, Cheshire.

THE problem in designing this house was the one which has confronted the man of moderate means during the last few years, namely, to obtain a small residence at a reasonable cost.

On the ground floor the kitchen, pantry, and dining-room are in direct communication with one another, and the working

portion is cut off from the hall and main rooms—a great asset in a house of this size.

The exterior is carried out in $2\frac{1}{4}$ in. rustic Ravenhead bricks with cream-coloured joints. The roof is of Precelly Peggy slates of selected colours. The projecting eaves with plastered soffit give an Italian feeling to the general treatment of the elevations.



GENERAL VIEW.



FRONT ELEVATION.

“Marlfield,” Winchester.



THE SOUTH FRONT.

This house stands on a southern slope on the outskirts of Winchester, and commands a wide view over the Itchen Valley to the Isle of Wight. The facings are of plum-coloured clamp bricks, with red brick quoins and dressings. The columns and entablature of loggia are of Portland stone. The roof is covered with old tiles. The architect was H. G. Courtney, M.A., the builders Messrs. Mussellwhite and Son, of Basingstoke.

“Marlfield,” Winchester.

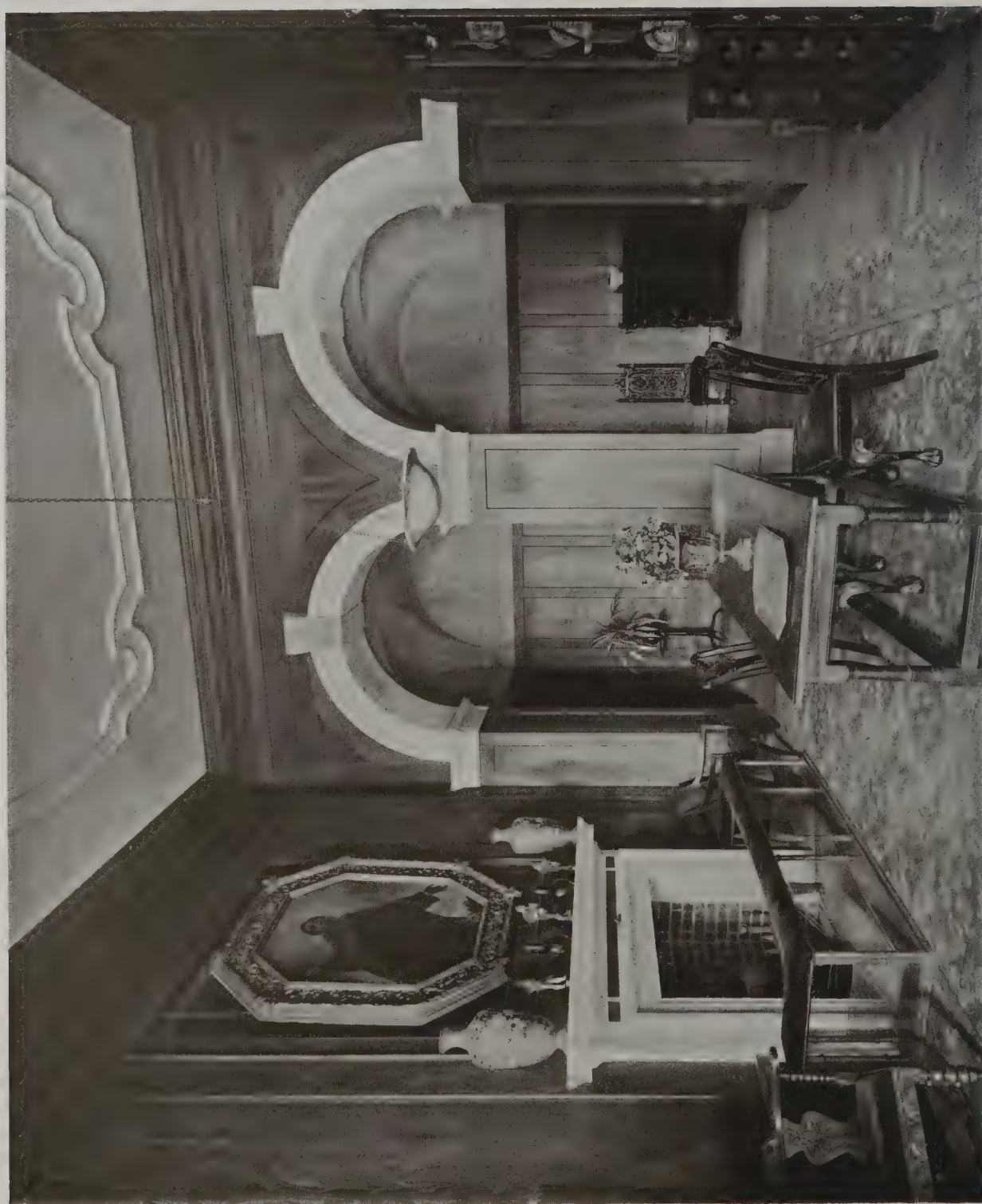


DRAWING - ROOM.



DRAWING - ROOM.

Idsworth House, Horndean, Hampshire.



NEW ENTRANCE HALL.

This house, originally built by Ambrose Poynter in 1849, has been extensively altered within, and a porte-cochère and other features added without, to the design of Mr. H. S. Goodhart-Rendel.

Idsworth House, Horndean, Hampshire.



NEW DRAWING-ROOM.
The chimneypiece is an old one.

"Home Close," Sibford, near Banbury.

WHERE this house now stands there was originally an old stone barn, and it was proposed at one time to incorporate the barn in the new house. This idea, however, was found to be impracticable, and an entirely new stone house following the local building traditions was erected from designs by Mr. M. H. Baillie

Scott. Lead lights and iron casements were used for all windows, and in the dining-hall, which is a two-story room, a little half-timber work with oak ceiling beams was introduced into the upper portion, whilst the lower portion was panelled in oak.

Mr. W. T. Nicholls, of Gloucester, was the builder.



ENTRANCE FRONT AND FORECOURT.

“Home Close,” Sibford, near Banbury.



GARDEN FRONT.

"Storey's End," Cambridge.

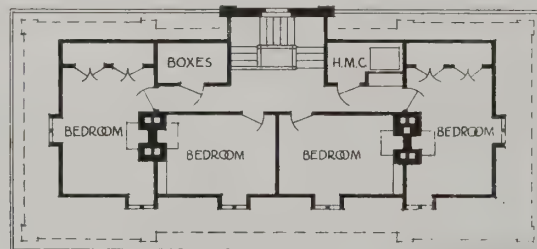
FOR this house it was decided that local bricks and tiles should be used, partly for reasons of economy, and partly from the desire to make use of the materials nearest to hand. Experiment produced a pleasant rough-textured brick, the colours of which varied considerably, a warm stone-colour being the average, with variations from dull yellow to mauve. For the quoins and dressings silver-grey bricks were used, and for the chimneys a plum-

coloured brick. The house was built to the designs of Mr. A. H. Moberly.

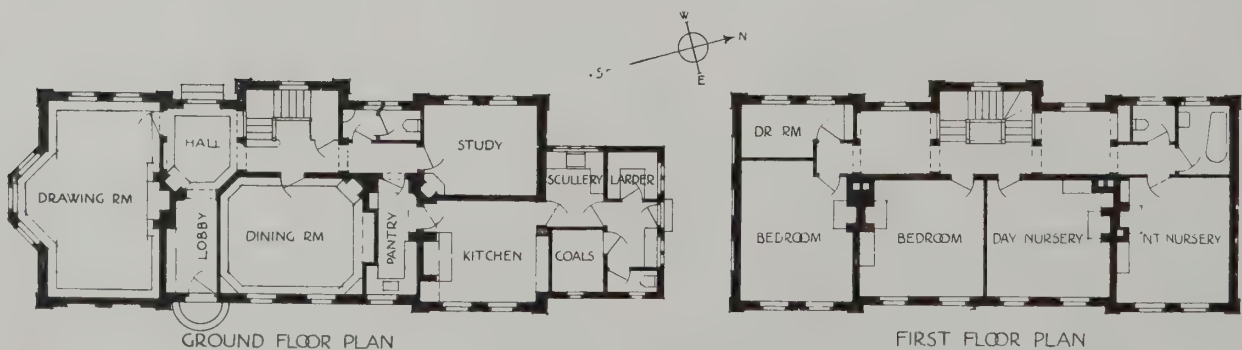
The contractors were as follows: Coulsdon and Lofts, general contractors; S. and E. Collier, Reading (bricks, silver-grey); W. H. Collier & Co., Marks Tey, Essex (bricks, plum-coloured); James Gibbons, Wolverhampton (door furniture); Shanks & Co., Glasgow (sanitary fittings); Bratt, Colbran & Co. (grates); Crittall Manufacturing Company (iron casements); Cambridge Electric Supply Company (electric-light installation); William Saint, Ltd., Cambridge (tiles).



GARDEN FRONT.



ATTIC PLAN



GROUND FLOOR PLAN

FIRST FLOOR PLAN

SCALE OF FEET

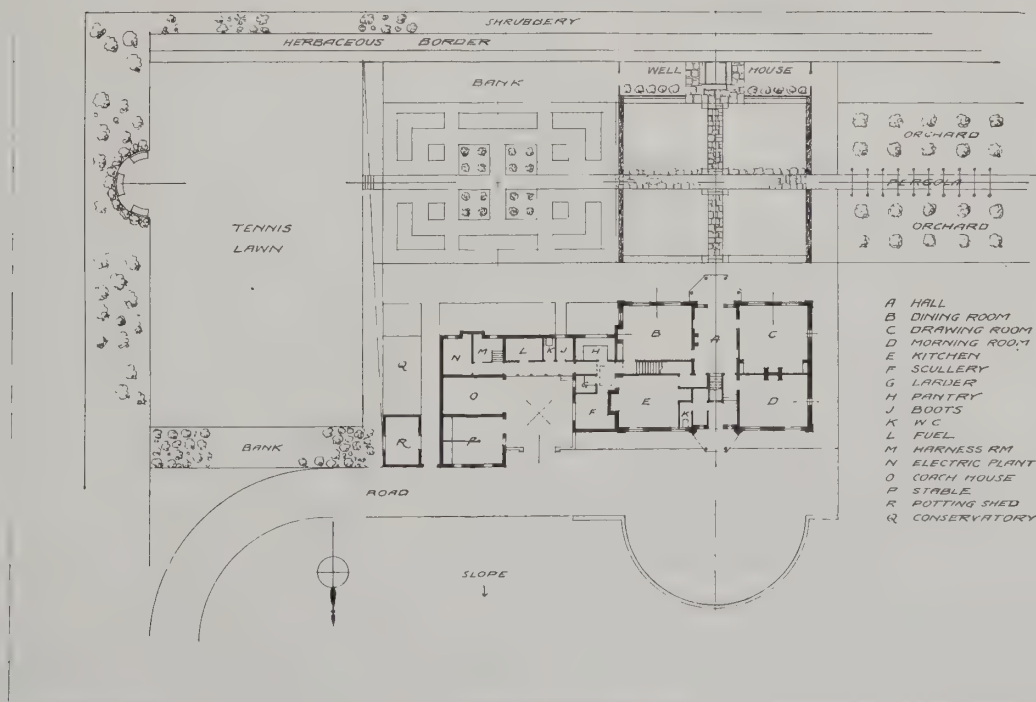
“Blakemore End,” Little Wymondley, Stevenage, Herts.

THIS house and its gardens were designed by Mr. A. Needham Wilson. It is built of dark-coloured local bricks, the roof being covered with old Cambridge grey tiles.

The general contractors were Messrs. J. L. Glancock and Sons, of Bishop's Stortford, the electrical plant was installed by Messrs. Edmondson's Electricity Corporation, Ltd., and patent partitions were put in by Messrs. Ames and Hunter.



ENTRANCE FRONT.



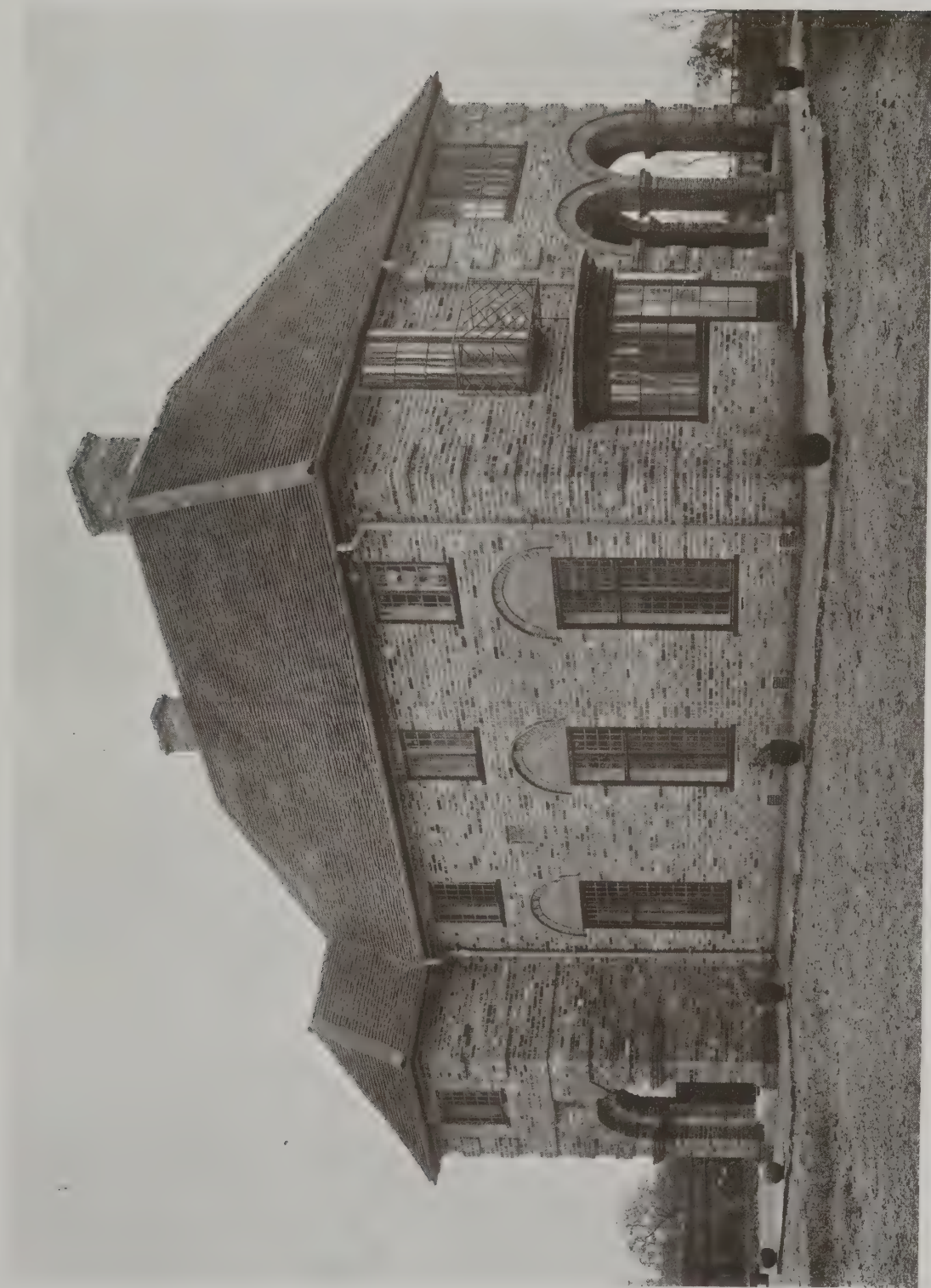
GROUND-FLOOR AND GARDEN PLAN.

House at Aldershot.



ENTRANCE FRONT.

House at Aldershot.



GARDEN FRONT.

Hook Heath Farm.

THIS work was commenced in May 1919, and consists of alterations and additions to an existing house. The facing bricks of dark red and varied in colour were obtained from various local yards.

The following were the contractors: The general building work, Messrs. Mardon, Ball & Co., Farnham, Surrey, including the oak

panelling and oak staircase. Messrs. Comyn, Ching & Co. (heating and hot-water supply); Geere Howard, Berners Street (electric wiring and fittings); Messrs. Burke, Rathbone Place (marble work); Messrs. McDowall, Steven & Co. (fireplaces); Messrs. Welstead, Croydon (wrought-iron dome over staircase); Messrs. Clark and Fenn, Herne Hill (plasterwork). The garden was laid out by Mr. White, of Victoria Street, Westminster.



SOUTH ELEVATION.



WEST FRONT.

Hook Heath Farm.



HALL AND STAIRCASE.



SMOKING-ROOM.

Kerfield House, Knutsford, Cheshire.



VIEW LOOKING FROM MORNING-ROOM INTO DRAWING-ROOM.

Kerfield House, Knutsford, Cheshire.

KERFIELD HOUSE is a reconstruction of an old house altogether lacking in architectural distinction. Under the direction of Mr. Percy Scott Worthington it was entirely rearranged inside, and faced externally with Ruabon bricks

having a "dragged" face. Recesses were filled up, excrescences cut off, while the roof was hidden as much as possible by a parapet. The main entrance comes in the centre of the façade.



DETAIL OF ENTRANCE.

House at Prestbury, Cheshire.

THIS house was completed in 1915, having been begun in the previous year.

It is built of $2\frac{1}{2}$ in. local bricks, with Alderley stone dressings, and is roofed with sand-faced tiles originally a warm buff in colour, but now weathered much darker.

It stands on the top of a hill approached from the north,

and with views over the Derbyshire hills on the south and east. Internally the walls are all finished with rough plaster.

Mr. Percy S. Worthington, M.A., Litt.D., F.R.I.B.A. (of Messrs. Thomas Worthington and Sons, Manchester), was the architect.

The contractors were Messrs. Massey and Sons, of Alderley Edge.

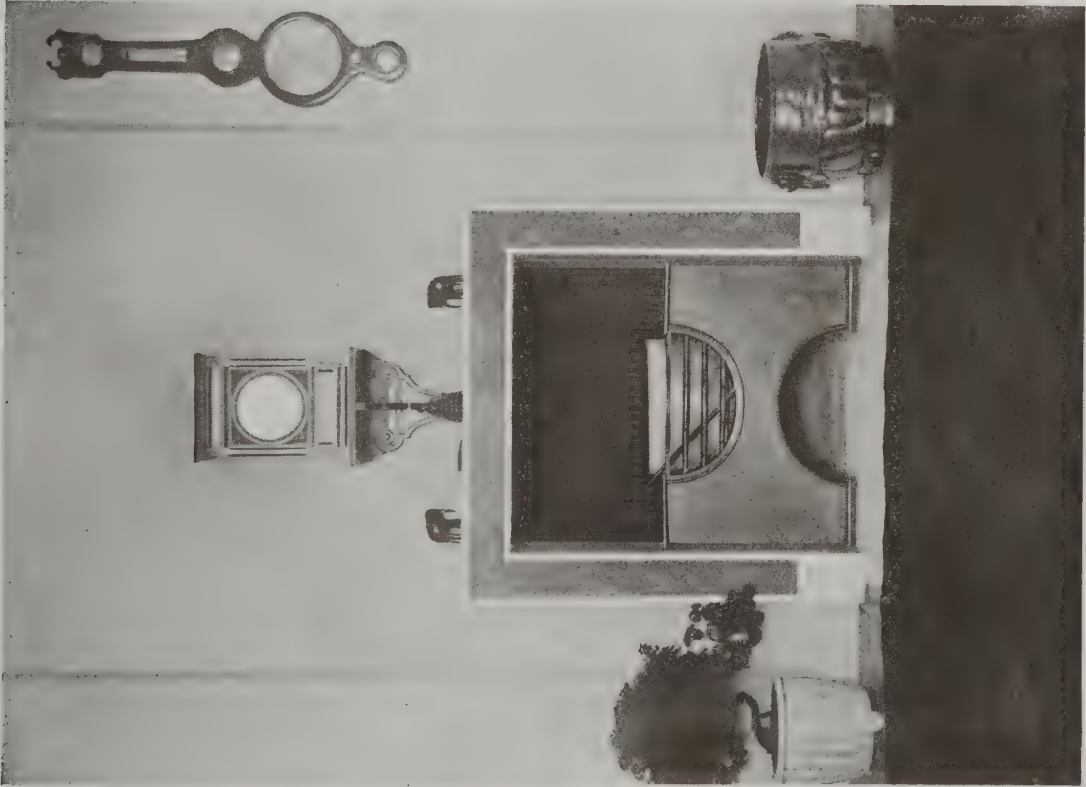


ENTRANCE FRONT.

House at Prestbury, Cheshire.



DETAIL OF ENTRANCE.



FIREPLACE IN HALL.

“Lyne Grove,” Virginia Water.

“LYNE GROVE,” Virginia Water, is a house of various dates, and in adding an extensive wing at the western end the general character of the house as it then existed was maintained. The loggia columns are of a warm yellow stone with a teak entablature

The builders were Messrs. Goddard and Son, of Farnham; Messrs. Dent and Hellyer carried out the plumbing and hot-water supply; Messrs. Osler supplied the acetylene gas fitting, while the gas supply was by the Imperial Light Company, of Victoria Street; coal range by the Eagle Company; Messrs. M. T. Shaw supplied the steelwork; Messrs. Gibbons the locks; marble and tile linings to bathrooms, etc., by Martin Van Straaten.



NEW WING ON GARDEN FRONT.

"Lyne Grove," Virginia Water.



VIEW FROM THE NEW LOGGIA.

Madingley Hall, Cambridgeshire.



THE NORTH WING

Madingley Hall, Cambridgeshire.

MADINGLEY HALL, Cambridgeshire, is an old house dating mostly from the late sixteenth century. It has undergone a good deal of restoration and alteration from time to time, but is a fine example of domestic architecture. It was, for a short period, the residence of King Edward VII when, as Prince of Wales, he was studying at Cambridge. It is now the residence of Colonel Harding, who has renovated much of the interior with taste and discrimination. He also resolved to rebuild the north wing, which had been pulled down many years ago, and for that purpose availed himself of the services of Messrs. Gotch and Saunders. There were practically no indications of the extent or disposition of the destroyed

wing, so the problem resolved itself into arranging the accommodation required in a manner to harmonize with the old work. By using carefully selected multi-coloured brick, the new work was rendered almost indistinguishable from the old. A terrace garden and a long terrace walk, together with fountains and a few statues, add considerably to the interest and stateliness of the house.

The architects were Messrs. Gotch and Saunders, of Kettering.

The work was carried out by Mr. W. Sindall, contractor, of Cambridge; the stonework was executed by Messrs. W. T. Cox & Co., of Kettering; and the ornamental plasterwork by Messrs. Battiscombe and Harris, of London.



VIEW OF NEW NORTH WING.

Nethergate House, Norfolk.

THIS house is built of local bricks and pantiles, and the work was carried out by a local builder at the time when prices were at their highest. It is therefore less of a cheap house than a labour-saving one, intended to be run with a minimum of service.

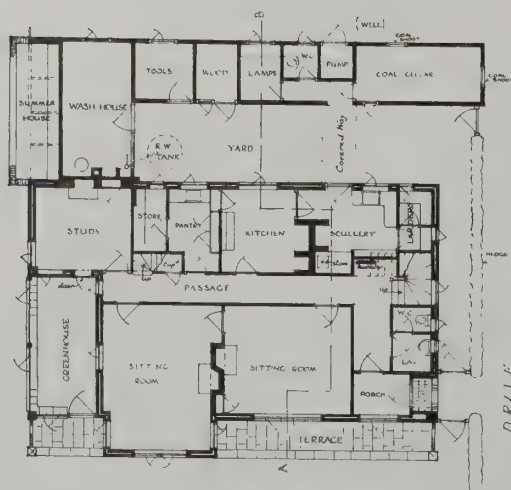
The ground floor is of concrete, finished smooth, linoleum being laid on the principal rooms and passages. For hot-water supply there is an independent boiler which also heats two radiators, a system which has its drawbacks, both with hard and soft water. In the one case the pipes are apt to be furred up with lime deposit, and in the other the water is usually found to be coloured from the iron rust of the radiators.

The water supply is from a well, and has to be pumped by hand. The sewage is carried to the farthest corner of the garden and is discharged automatically into a radiating system of field drain pipes surrounded by clinker, shingle, and hard core—a simple arrangement of sub-irrigation.

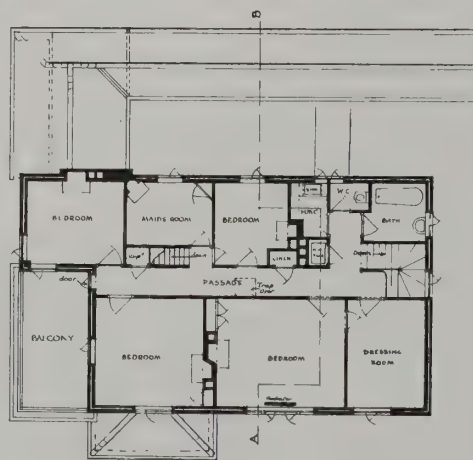
The whole of the windows are the Standard steel cottage casements—on the upper floor hinged so as to allow of the outsides being easily cleaned. These were supplied by The Crittall Manufacturing Company. Everything else is locally made and ordinary building construction, unless one might refer to the long roof gutter and the balcony, which are covered with Messrs. Briggs and Sons' "Aqualite," instead of lead.



GENERAL VIEW.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

Scale of 0 10 20 30 40 50 feet

House at Berkswell.

THIS house, which was built in 1903, was designed to meet the desire for a small country house with a minimum of service. The accommodation, therefore, on the ground floor is limited to living-room and kitchen, with the usual out-offices, additional sitting accommodation being provided in the hall, which is so arranged as to avoid cross-passage from the kitchen to the living-room.

On the first floor are three bedrooms (two with built-in wardrobes), bathroom, and w.c.

The interior view shows the simple treatment of the hall, with its stone fireplace, oak work, and fibrous plaster. The

decorative panel over the fireplace is in silk embroidery executed by Bernard Sleigh and Mrs. Lewis. The beam and frieze of living-room are in fibrous plaster relief.

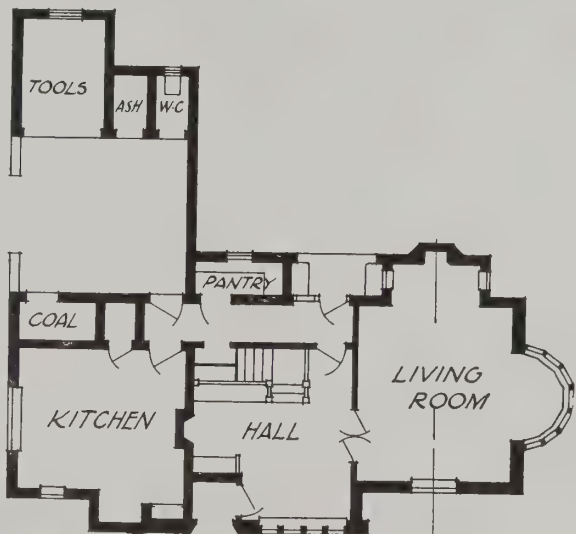
Externally, the major part of the walls is rough-cast. The remainder is faced with thin Black Country bricks, broken in colour, with Chipping Campden stone dressings. The roof is covered with Broseley tiles.

The house was built at the cost of £1,000, including out-buildings, well, pump, and entrance gates, etc.

Mr. Isherwood, of Balsall, was the general contractor.

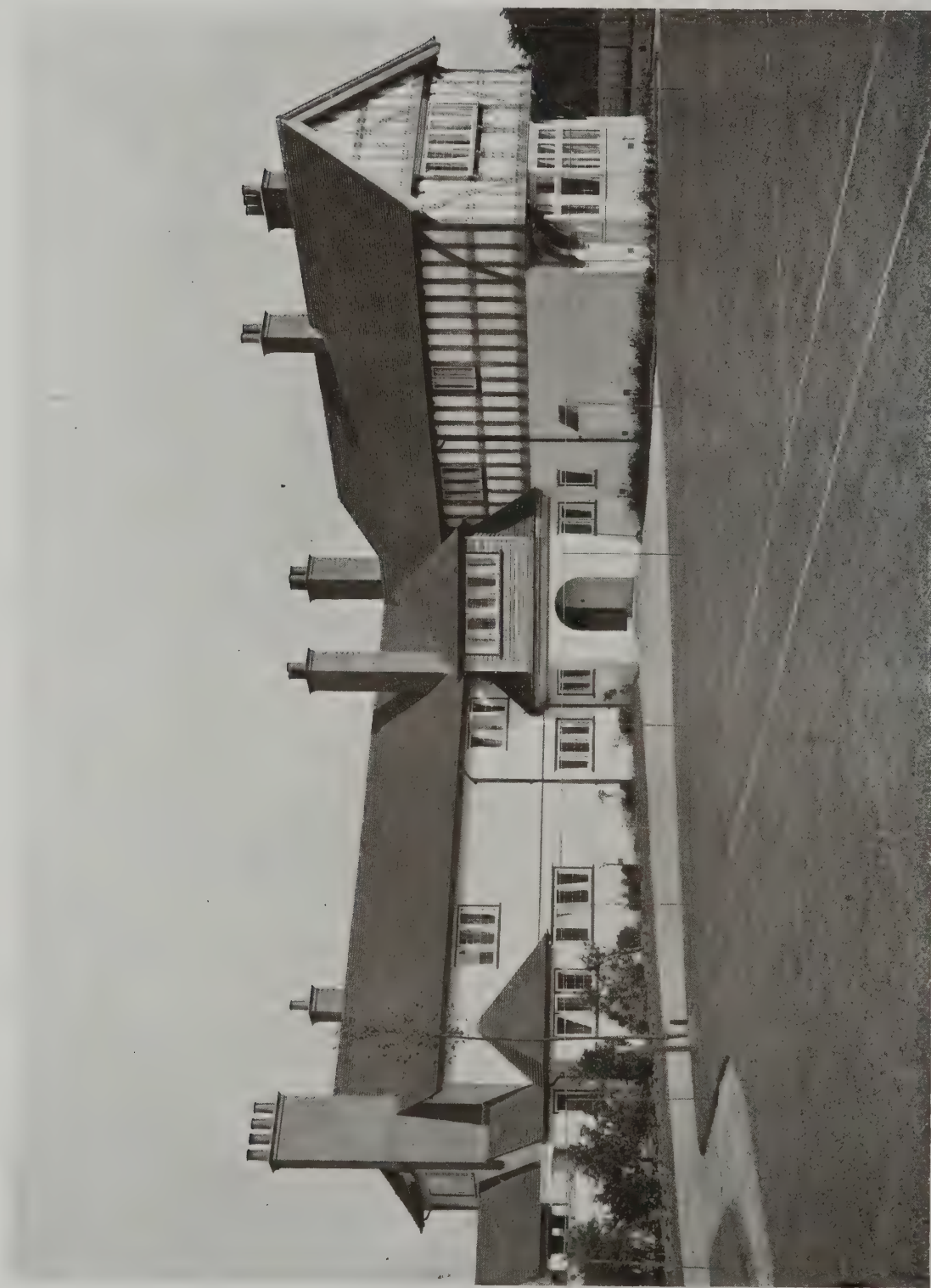


GENERAL VIEW.



THE HALL.

“The Warren,” Great Sutton, Cheshire.



ENTRANCE FRONT.

“The Warren,” Great Sutton, Cheshire.



SIDE WING TO GARDEN.

Notgrove Manor, Gloucestershire.

THIS house, originally an old stone-built Cotswold manor farm, had fallen into a bad state of repair, and was re-conditioned and extended for the late Cyril Cunard, Esq., and the new kitchen offices and drawing-room wing were added; the

illustrations show the interior and exterior view of the drawing-room wing.

Messrs. S. J. Saunders and Son, Ashcroft, Cirencester, were the general contractors, Messrs. Drake and Gorham did the electric lighting, and Messrs. Lea and Warren the heating and hot-water services.



EXTERIOR OF DRAWING - ROOM WING.

Notgrove Manor, Gloucestershire.



THE LIBRARY.

“Polesden Lacey,” Dorking.



THE ENTRANCE FRONT.

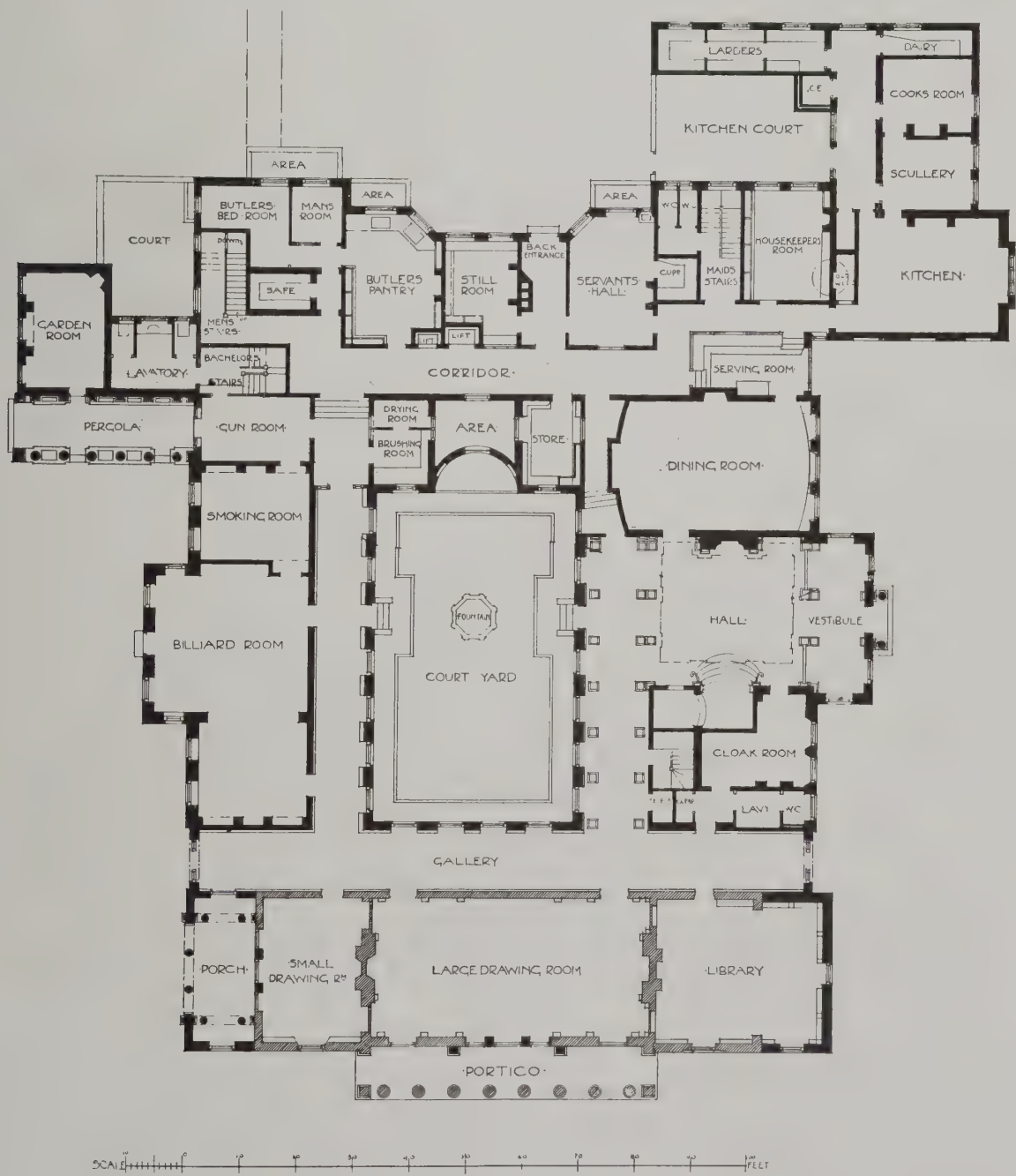
“Polesden Lacey,” Dorking.

THIS house is situated high up overlooking a valley that lies to the north of Ranmore Common, and is between Ranmore and Bookham.

The original house was ugly and inconvenient, and it was decided to pull it all down except some rooms and a portico on the south front; their extent is clearly shown by the plan. These rooms were made into a suite comprising a large and small drawing-room and a library; and the rest of the house constructed to the north, with the entrance to the east. A well-lighted courtyard with a fountain was planned as the centre of the house, with corridors round it, so that all the principal rooms and bedrooms have a lookout over the valley or the gardens.

The house is plastered externally with a yellowish stucco, the window frames and cement dressings are painted white, while the entrance door with the loggia and pergola on the west front are carried out in Portland stone. The cornice is in the greater part of wood painted white, with a green slate roof. In the hall oak is used for the woodwork with a certain amount of walnut.

The contractors for the work, which comprised stables and a large water tower, with a smaller water tower in the gardens, an engine house, a well house, a bridge, and the reconstruction of several cottages, were Messrs. Colls's branch at Dorking of Trollope and Colls, Ltd. The oak work in the hall was carried out by Messrs. White, of Bedford, and the carving by Mr. Lawrence Turner, while the ornamental plasterwork in the hall, dining-rooms, and drawing-rooms was modelled by Mr. J. Wenlock Rollins, and the cast-iron fire-backs and wrought-iron fire-dogs were made by Mr. J. Bainbridge Reynolds.



“Polesden Lacey,” Dorking.



VIEW FROM RANMORE COMMON

“Polesden Lacey,” Dorking.



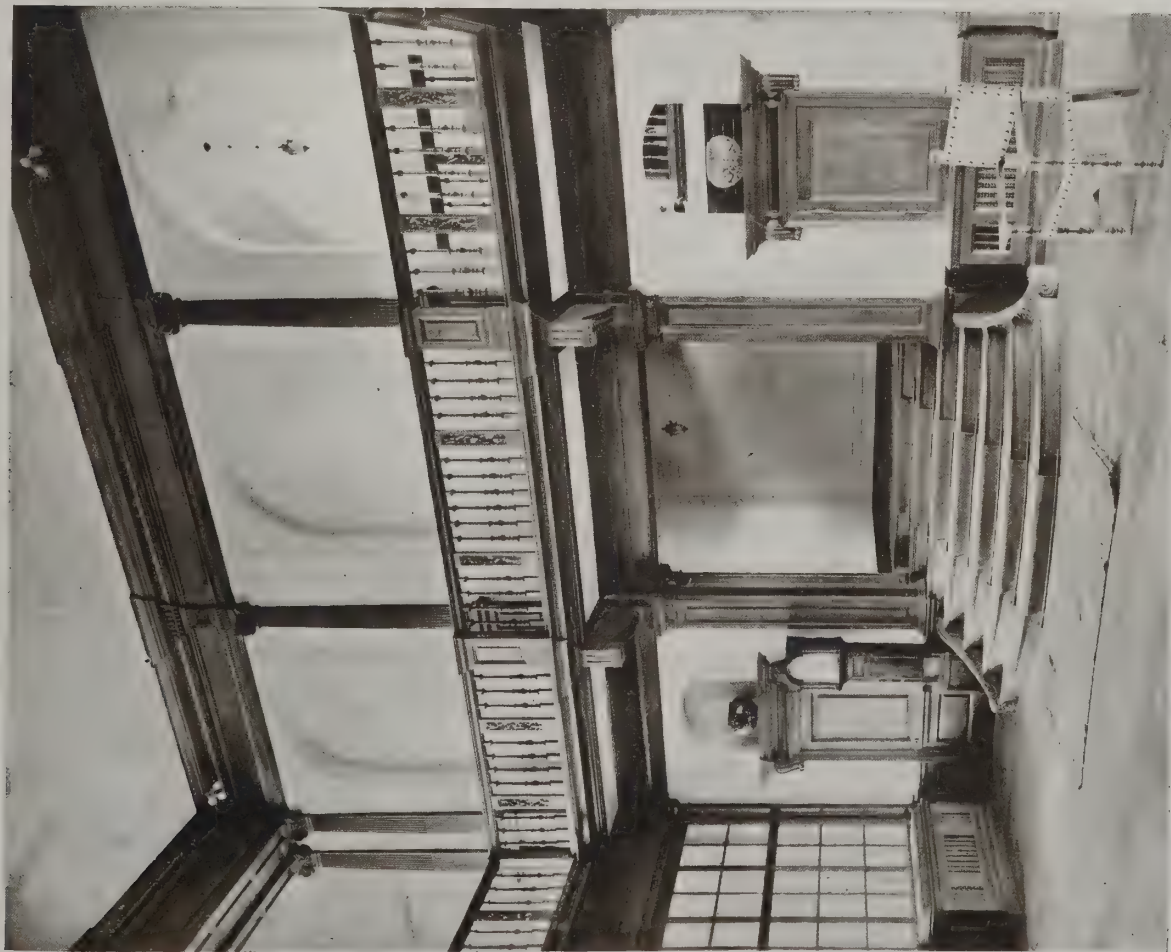
THE GARDEN FRONT.

“Polesden Lacey,” Dorking.



THE ENTRANCE HALL.

“Polesden Lacey,” Dorking.



ENTRANCE HALL: THE STAIRCASE.



LANDING OF MAIN STAIRS, FIRST FLOOR.

"Ingleholme," Eccleston Park, Lancashire.

THE original building was a pair of semi-detached houses of the usual stereotype plan. This has been converted into one house, the planning and design being adapted to the lines of the existing building with considerable additions. The house was completed in 1910; the original outer walls remain, but have been faced with $2\frac{1}{4}$ in. red bricks set with a bold weather-joint in cement mortar. The stonework is in White Bollington (Staffordshire) stone, and the roof covered with Westmorland thick green slates. The internal joiner's work is in English walnut left in its natural state, the hall being panelled to the height of the doorways, and the ceiling has a rafter and beam treatment. The floor of the hall is laid with parquetry, and the drawing-room has a parquetry surround with a ceiling treatment in modelled plaster.

The billiard-room is on the first floor and is 36 ft. by 20 ft.; it serves the dual purpose of billiard and picture salon. It has a coved ceiling and circular dome with a rich plaster modelling, the artificial lighting effect being obtained by concealed lamps along the picture mould. An oak-panelled inglenook is formed at one end with beams, pillars, and low ceiling, with rafter treatment.

The floors of the lavatories and bathroom are laid with rubber to design, and the walls are lined with vitreous tiling. The whole of the work with the exception of the gardens has been designed and carried out by Messrs. Biram and Fletcher, architects, St. Helens.

The general contractor was Mr. Fred Brown, of St. Helens, with the following sub-contractors: Messrs. Welsby & Co., Rainhill (stonework); Messrs. Norbury & Co., Liverpool (carving); Messrs. J. B. Johnson & Co., Liverpool (plastering and ornamental ceilings); Mr. C. A. Critchely, St. Helens (plumbing); Messrs. Geo. Scott & Co., St. Helens (heating and hot-water supply); British Insulated and Helsby Cables Company, Prescott (electric lighting and power); Messrs. Diespeker & Co., London (rubber tiling).

The office was completed in 1920. The interior woodwork, with bookcases and fittings, is in oak. The general contractors were Messrs. Fred Brown, Ltd., St. Helens, the plumber's work being done by Messrs. Swift and Sons, St. Helens. The plastering is in Thistle Hard plaster carried out by Messrs. Laithwaite and Booth, St. Helens.

The loggia and south terrace has been recently completed by the general contractors, the stone coming from the quarries of Messrs. Joseph Wetton and Son, Bollington, near Macclesfield, and worked and fixed by Messrs. William Rigby and Sons, Eccleston Hill Quarry, St. Helens. The steps are in Greenmore blue stone, and the terrace is laid to design with blue and brown flags from the same quarries. The flat roof is covered with asphalt laid by the Val-de-Travers Asphalt Paving Company, London, and the top lights are by the British Luxfer Prism Company, London. The ceiling treatment is in French plaster, and was carried out by Messrs. Laithwaite and Booth, of St. Helens. The forecourt and gardens were designed and carried out by Mr. James B. Walker, of the Lakeland Nurseries, Windermere. By diverting an existing road to the garage, a long terrace effect was obtained in the garden from west to east, and from this walk are approaches to a rose-garden, and to a rock-garden with pool.

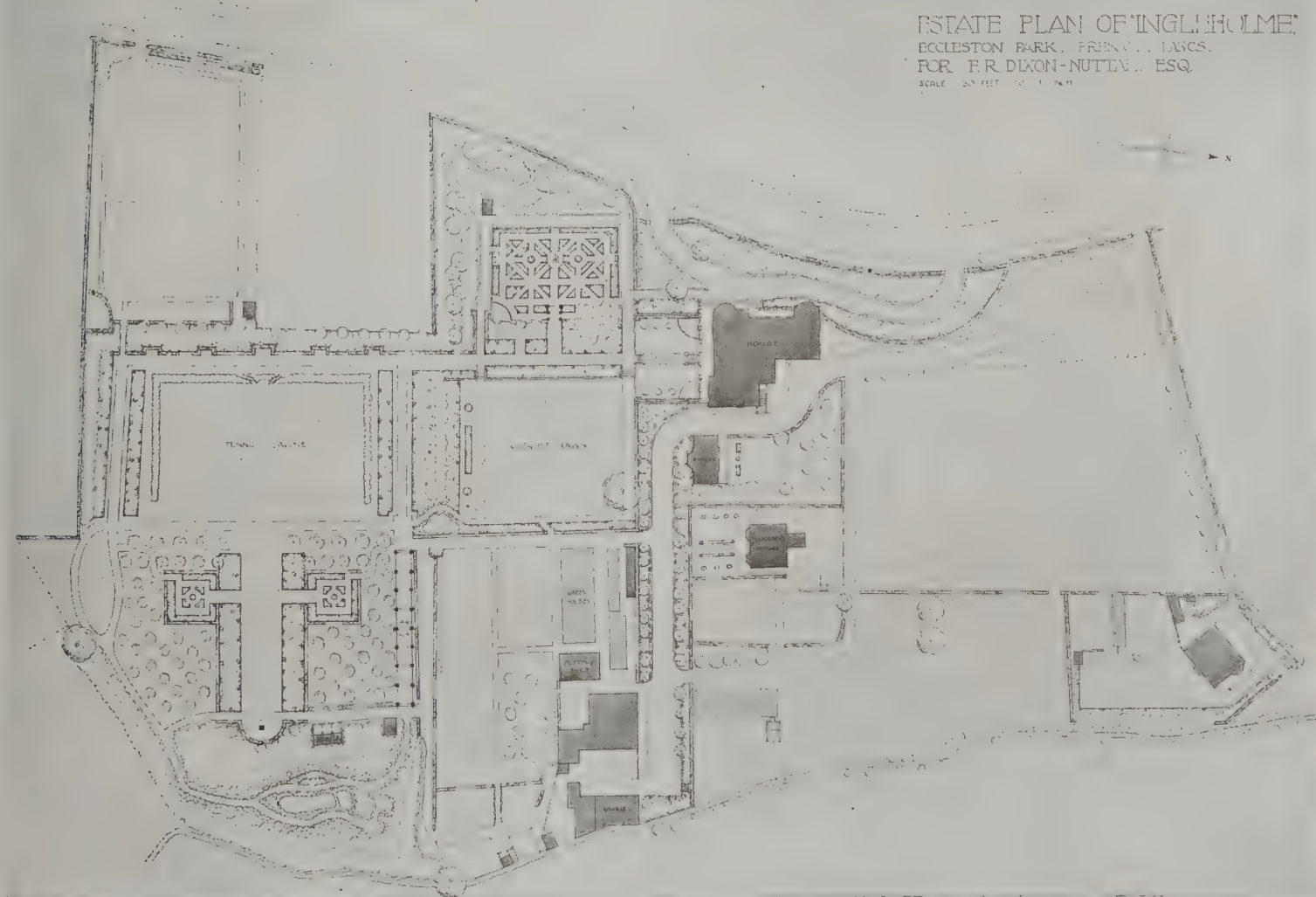


THE ESTATE OFFICE.

"Ingleholme," Eccleston Park, Lancashire



THE LOGGIA.



GARDEN PLAN.

House at Beaconsfield.

THIS house is built with old bricks, and the roof covered with sand-faced local tiles, the half-timber work to gable being executed in oak. Mr. Stanley Hamp, of Messrs. Colcutt and Hamp, was the architect, and the general contractors were Messrs. J. W. Falkner and Sons, of Ossory Road, S.E.

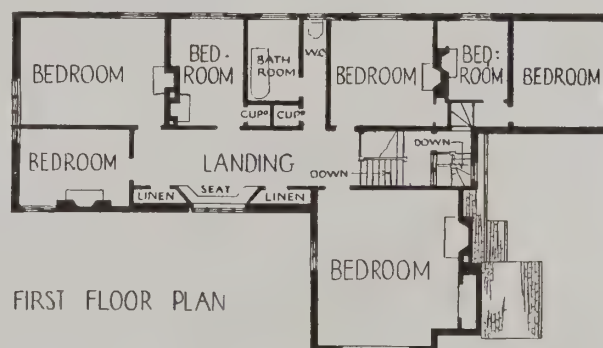


A GARDEN VIEW.

House at Beaconsfield.



VIEW OF ENTRANCE.

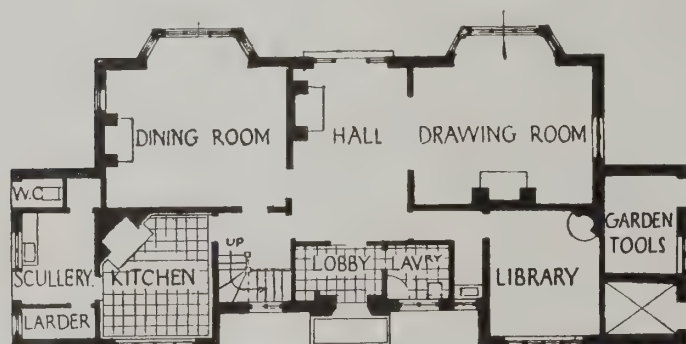


GENERAL VIEW.

Another House at Beaconsfield.

THE walls of this house are built with sand-faced bricks, and the roof is covered with sand-faced tiles. The boarding in gable to garage is carried out in elm. Mr. Stanley

Hamp, of Messrs. Collcutt and Hamp, was the architect, and the general contractors were Messrs. J. W. Falkner and Sons, of Ossory Road, S.E.



GROUND-FLOOR PLAN.



BEDROOM PLAN.

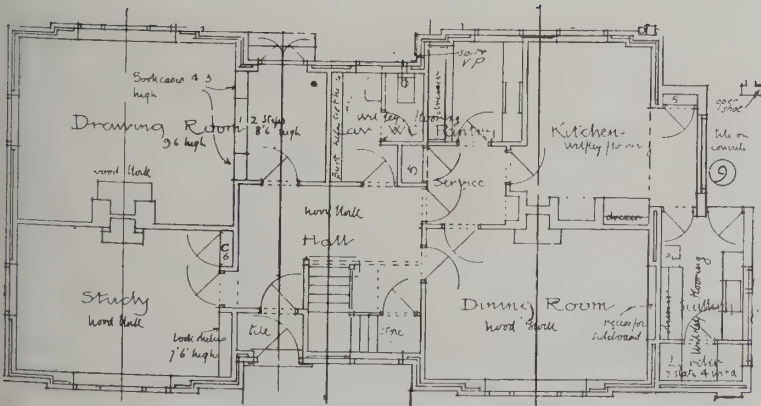


GENERAL VIEW.

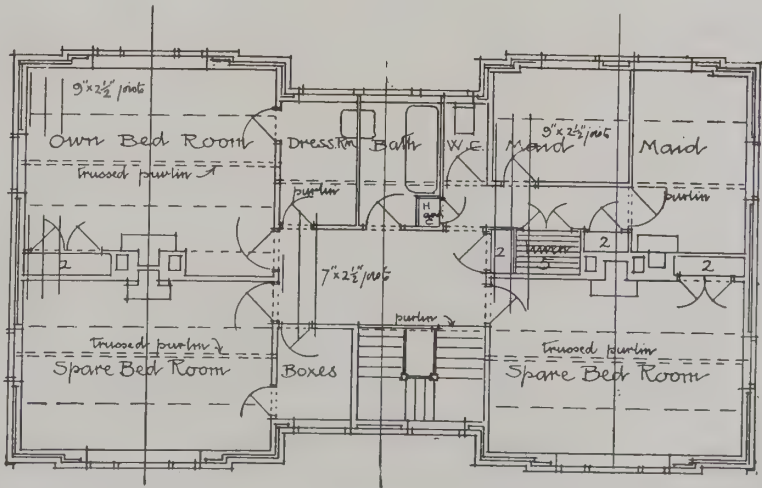
House at Croydon.



VIEW OF ENTRANCE.



GROUND-FLOOR PLAN.



BEDROOM PLAN.

House at Croydon.



ENTRANCE FRONT.



BACK VIEW

House at Croydon.



BEDROOM LANDING.



DRAWING-ROOM.

House on Hanger Hill, Ealing.

THIS house was completed in 1915, and was planned specially of an L shape to get full benefit from the fine view over the south-west of London. The house is built of grey bricks with red dressings, and has red pantiled roofs. The front and back door-cases, and other features, are of timber painted white. The client particularly required a

large entrance hall with an open staircase. The garden consists of a series of terraces leading down to the fields at the bottom. The house is near Hanger Hill Golf Links, and was built to the design of Mr. Robert Atkinson. The general contractor was Mr. Edward Plaistowe.

Special joinery work was executed by Messrs. Elliotts, of Reading.



ENTRANCE FRONT.

House on Hanger Hill, Ealing.

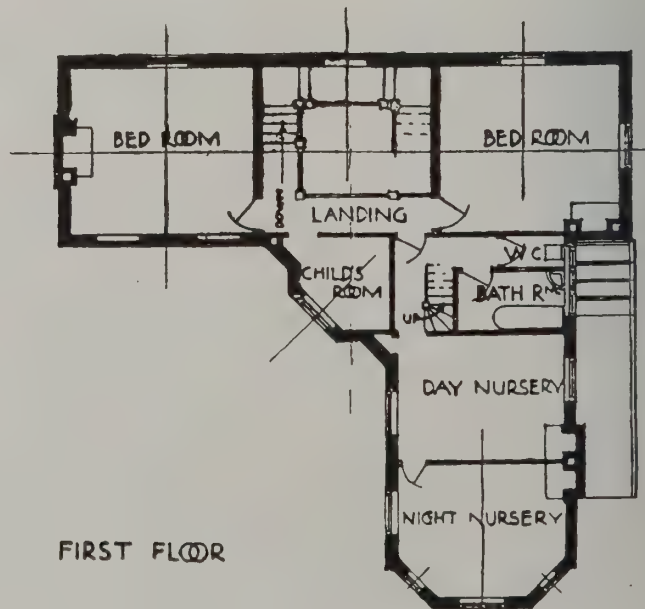
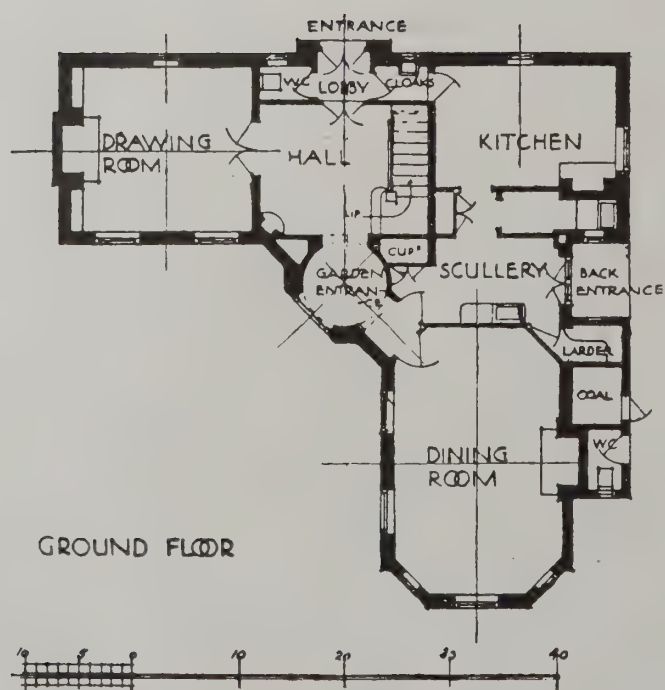


DETAIL OF ENTRANCE FRONT.

House on Hanger Hill, Ealing.



VIEW OF ENTRANCE FRONT.



House on Hanger Hill, Ealing.



GARDEN FRONT.



GARDEN FRONT.

House at Carshalton.

THIS house at Carshalton was completed in 1914, and is an attempt at American planning on a small scale. The building faces south, and every room in the house has a southern aspect. There is nothing remarkable about the finishings inside; it is all extremely plain and devoid of mouldings. The

roofs are covered with old tiles, and the brickwork where visible is of coloured selected stocks.

Mr. Robert Atkinson was the architect, and the general contractors were Messrs. S. J. Evans, Ltd.

Casements and door fittings were supplied by Messrs. Hope's.



GARDEN SIDE.



ENTRANCE FRONT.

House at Carshalton.



GARDEN ENTRANCE.

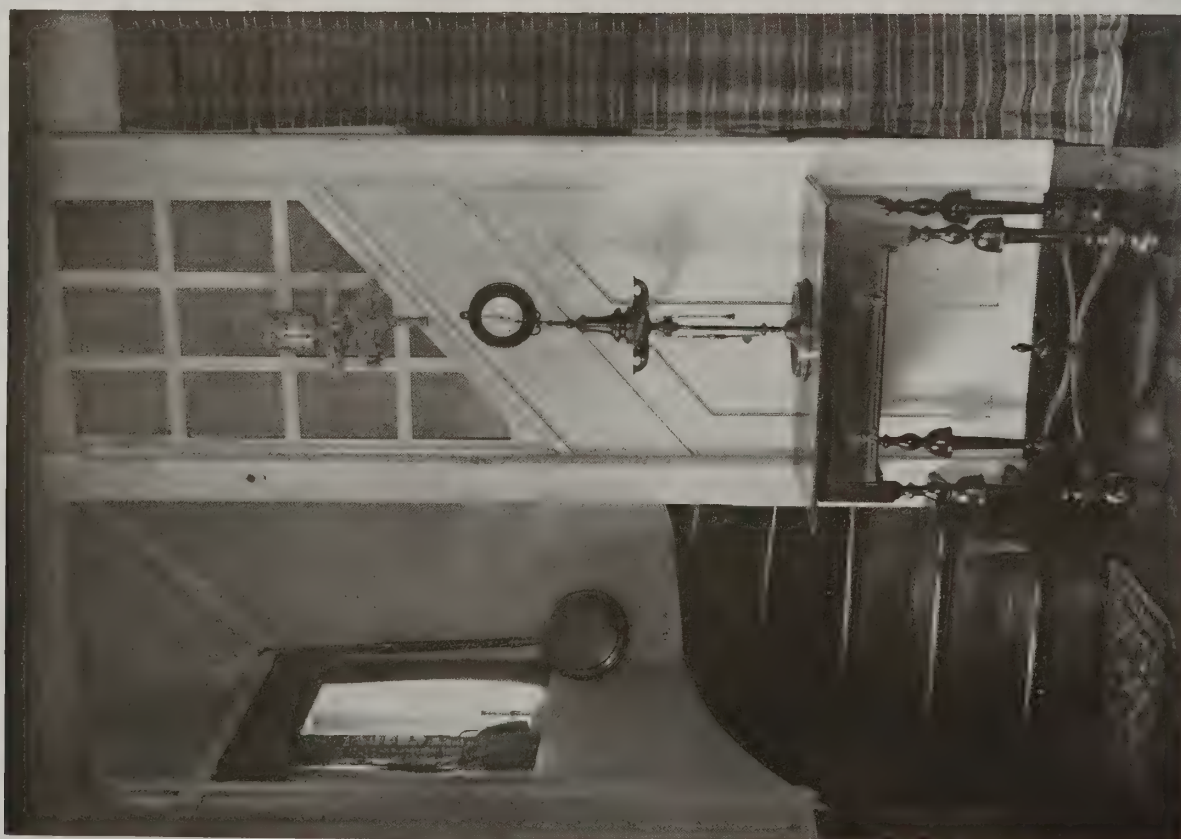


LIVING-ROOM.

House at Carshalton.



GARDEN SIDE



THE HALL

"The Vineyard," Fulham.

THIS house at Fulham, completed in 1919, was much dilapidated and neglected and of several periods, the earlier work being seventeenth-century, with three fine chimneys and open fireplaces of this period. An additional story was added to it, and wings built, in the late eighteenth century; but the whole thing had been very badly ill-used and knocked about, and practically needed rebuilding. Old panelling was discovered behind the wall-paper, and was restored as nearly as possible to its original condition. The gardens also had to be replanned, as nothing remained of the original. The client

would not have any antique furniture or copies of the antique, and therefore the colour-scheme in the furnishings was carried out in a very ultra-modern way, with bright colours and modern painted furniture.

The architect was Mr. Robert Atkinson, and the general contractors were Messrs. McLaughlin and Harvey, Ltd.

Other contractors were: Dilworth and Carr, Ltd. (heating); Heal and Son, Ltd. (furniture); Fenning & Co., Ltd. (marble work); John Barker & Co. (curtains and carpets); Louis Dernier and Hamlyn (lampshades).



THE GARDEN SIDE.



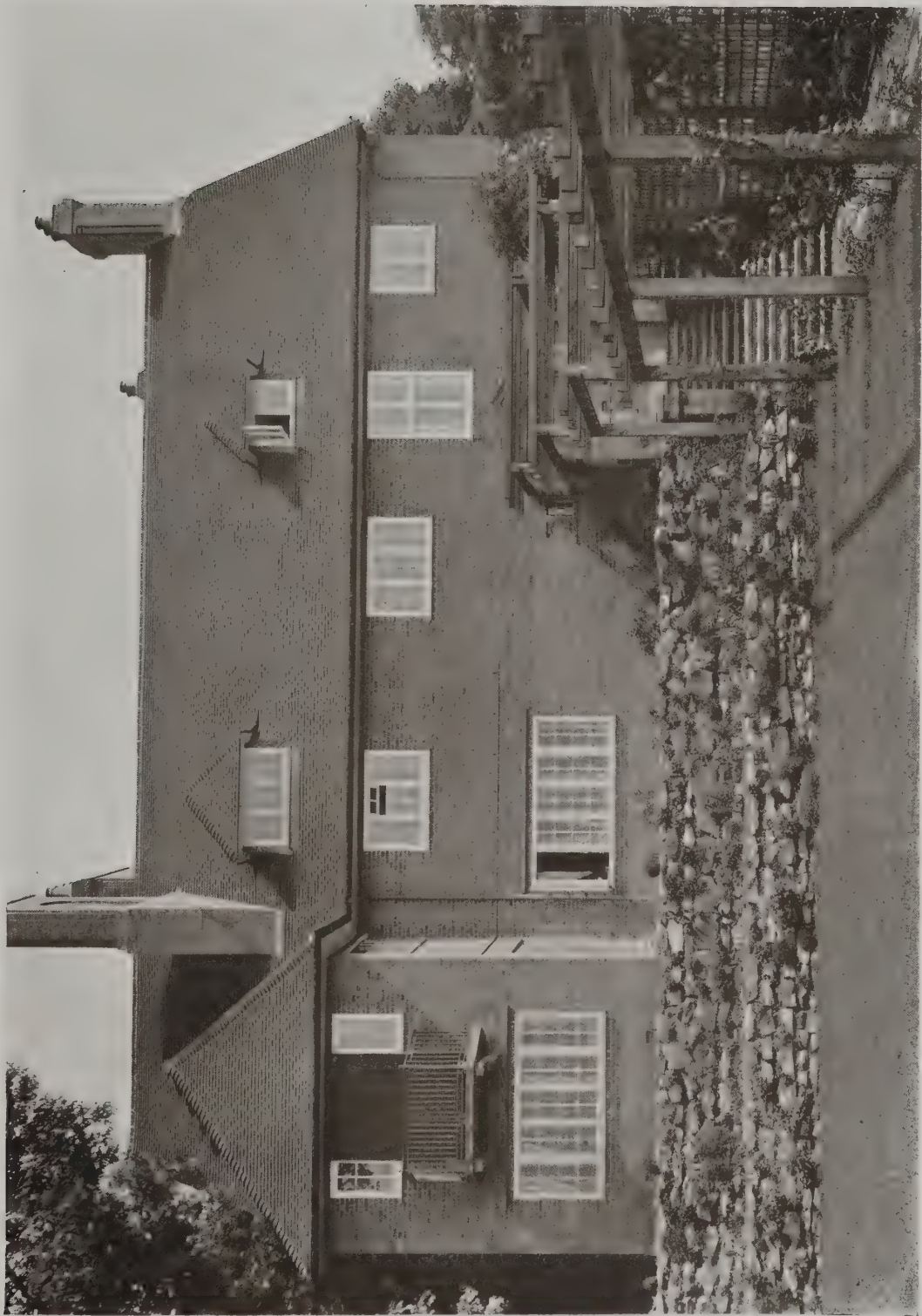
DINING - ROOM.

Boundary House, Hampstead Garden Suburb.



DETAIL OF ENTRANCE FRONT.

Boundary House, Hampstead Garden Suburb.



GARDEN FRONT.

Penn House, Reynolds Close, Hampstead Garden Suburb.



Pair of Houses, Lower Wylde, Hampstead Garden Suburb.



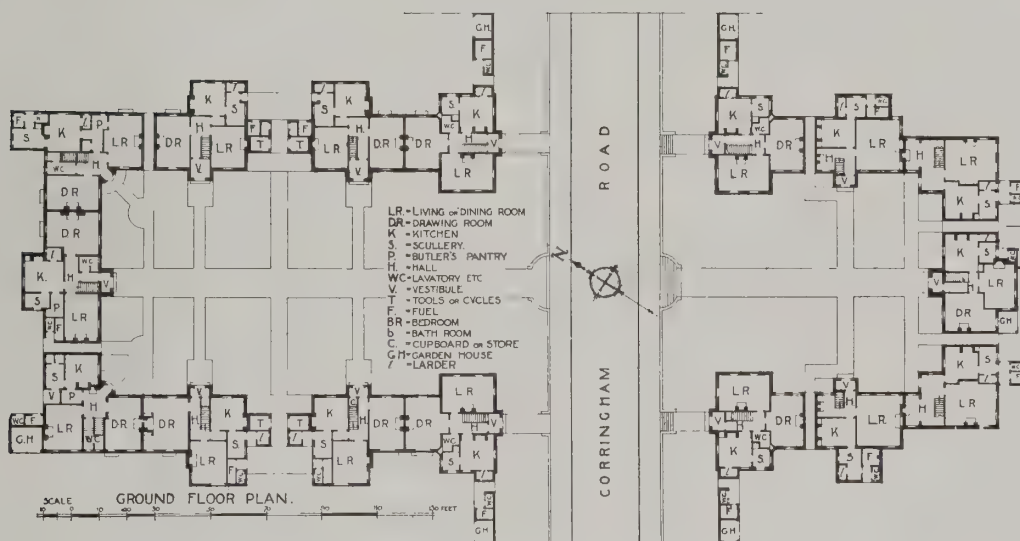
Houses in Corringham Road, Hampstead Garden Suburb.

THESE houses are built of red brick, with tiled roofs, and are finished with stonework for their chief entrances.

Messrs. Barry Parker and Raymond Unwin were the architects.



FRONT ELEVATIONS.



BACK ELEVATIONS.

Houses in Heath Drive, Gidea Park, Romford, Essex.



ENTRANCE FRONT.

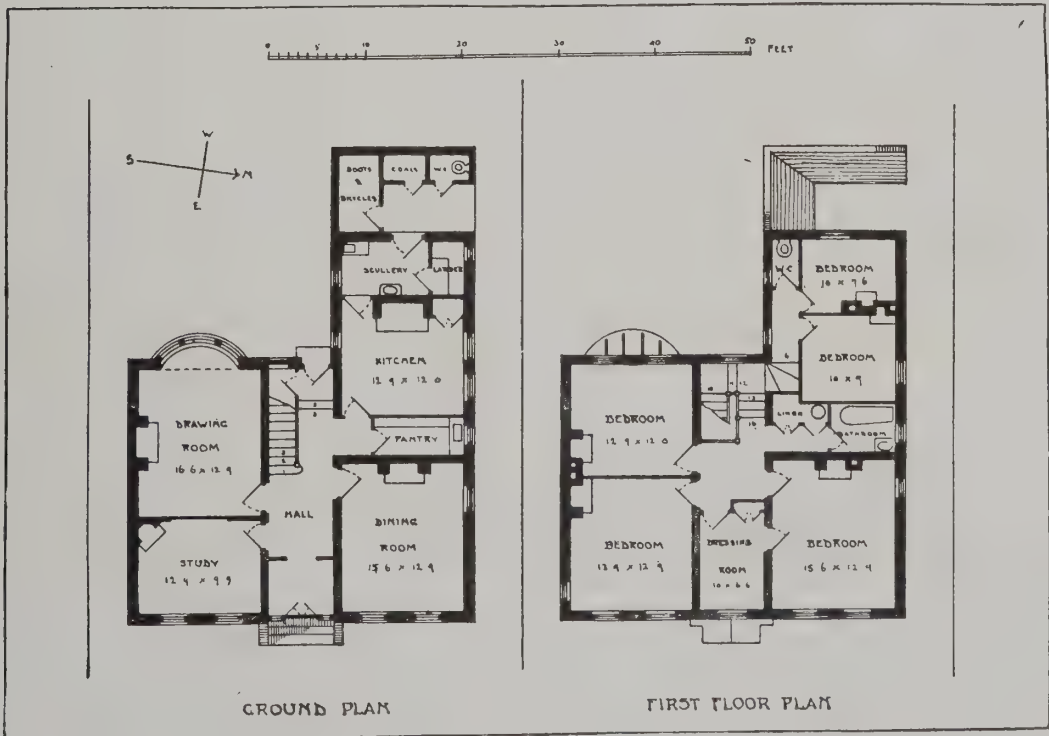
Houses in Heath Drive, Gidea Park, Romford, Essex.

THERE are four of these houses in a row, and, in order to introduce a little variety, the two centre houses are slightly advanced, while those at the ends have projecting bay-windows facing the road. On the garden side, by reversing the plan of each alternate house the

adjoining drawing-rooms are brought together, and a broad garden space is formed between the kitchen wings. The houses are faced with reddish-brown bricks, and have wood cornices and door-hoods, the roofs being covered with green slates.



GENERAL VIEW OF REAR ELEVATIONS.



No. 1 Campden Hill, London, W.

AMPLITUDE of site—the house and grounds occupy nearly an acre of land—has enabled the architect to give to No. 1 Campden Hill a spaciousness denied to most modern houses in London, and akin to that of those fortunate instances of domestic building in the late seventeenth and early eighteenth centuries, some few of which remain in the suburbs, and differ little in general conception from the isolated manor houses or the houses “of consideration,” many of which are to be found on the outskirts of county towns.

It is relatively long and low, and its plan is adjusted to its garden and its views. It consists of ground, first, and attic floors, with cellarage below the servants’ offices, a workshop partly underground below the study, and storage space for garden chairs and games below the south terrace.

It is faced with quiet-toned small bricks, of varying shades,

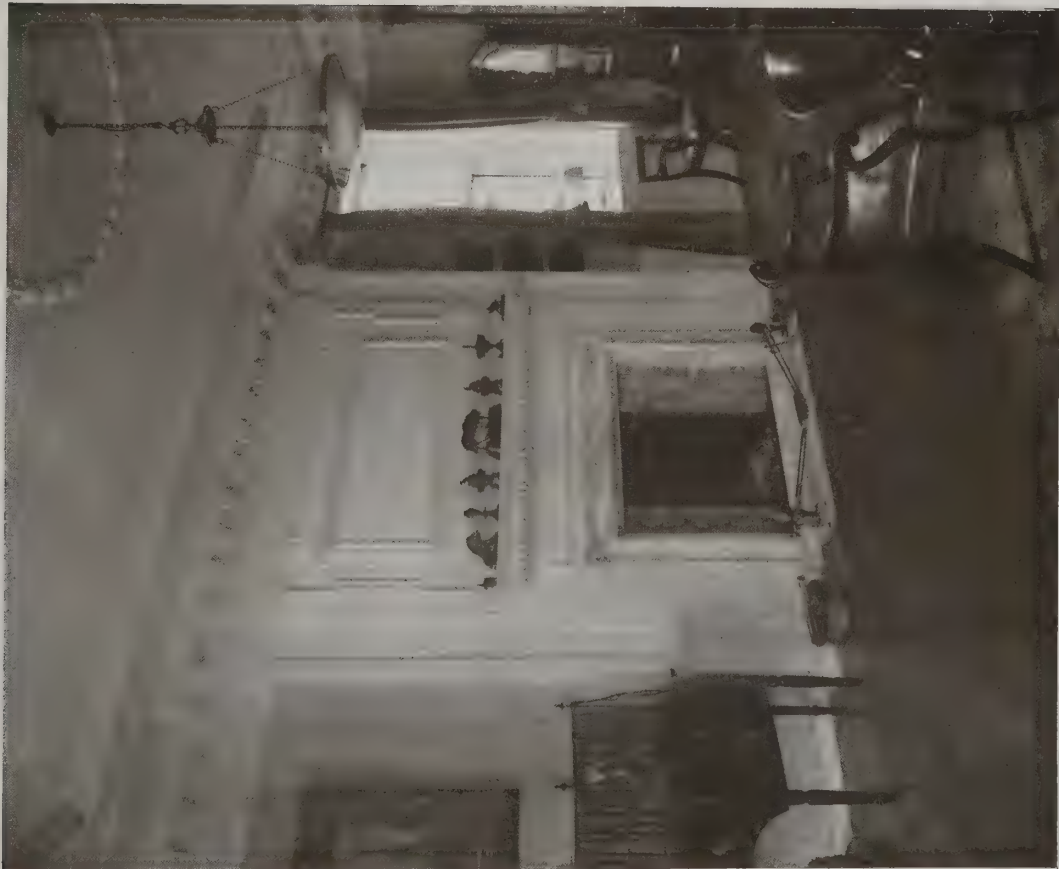
from Messrs. Thomas Lawrence and Sons’ yards at Bracknell, and roofed with green Westmorland slates. Most of the ground-floor rooms are floored with oak, and those of the first floor with maple. The house has metal casements and leaded glazing throughout. Begun in 1914, it was finished during 1915, with some natural delay and difficulty. The architect was Mr. Edward Warren, F.S.A.

The general contractors were Messrs. Holloway Bros., Ltd., and the sub-contractors as follows: Messrs. C. P. Kinnell & Co., Ltd. (heating); Mr. H. M. Leaf (electric lighting, etc.); Mr. L. A. Turner (ornamental ceilings and cornices); Messrs. Albany Forge, Wainwright and Waring, Ltd. (casements and glazing); Mr. H. C. Tanner (marble work and chimneypieces); Messrs. F. Clubb and Son, of Sudbury, Suffolk (wrought-iron railings); Messrs. G. Hobbs and Son (front entrance gates); Messrs. Charles Smith, Sons & Co., Ltd. (door furniture). The gardens were constructed by the Lakeland Nurseries, of Windermere and London.



DETAIL OF SOUTH FRONT.

No. 1 Campden Hill, London, W.



DINING-ROOM.



DETAIL OF NORTH FRONT.

Shelley House, Chelsea Embankment, London.

THIS house was completed in 1913, and occupies a singularly pleasant corner site on the Embankment, with open south-western and south-eastern aspects, and fine views over the river to Battersea Park.

It has a long narrow garden in rear, and thus enjoys light from three sides.

staircase is of oak, and the ground- and first-floor walls are panelled.

Mr. A. Van Anrooy has painted, and exhibits this year at the Royal Academy, a charming picture, looking out from the drawing-room to the wide landing on the first floor.

Mr. Edward Warren, F.S.A., was the architect.



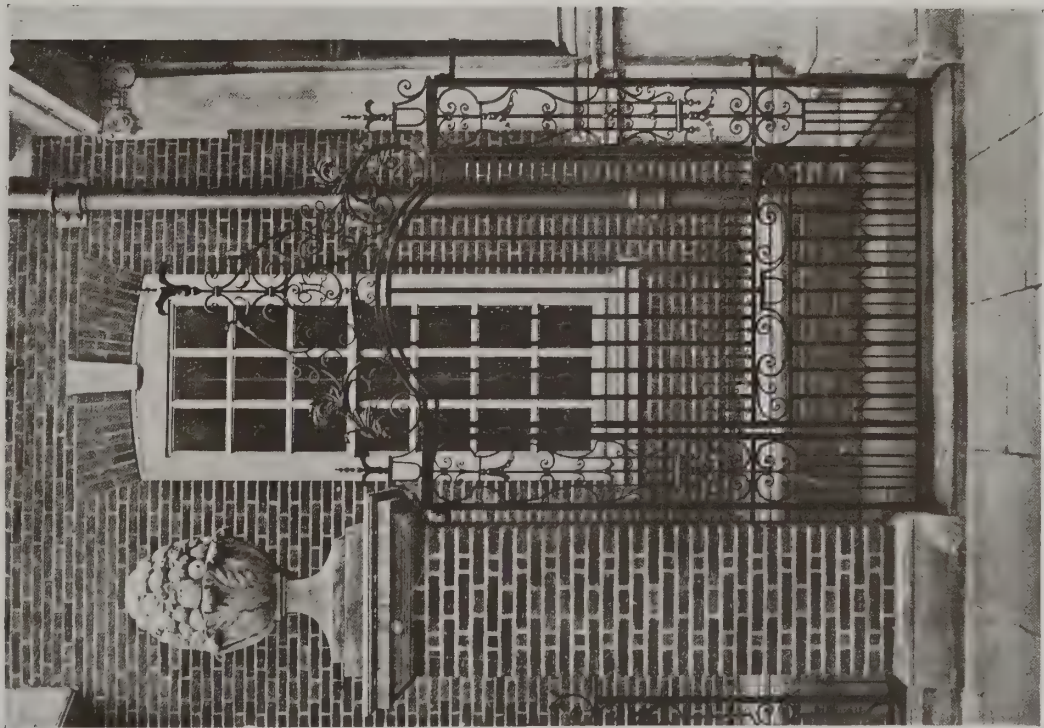
GENERAL VIEW.

It is faced with small red bricks from the Daneshill Brick and Tile Company, of Basingstoke, and roofed with green Westmorland slates.

It consists of a basement with a wide area, ground floor with drawing-rooms and boudoir, and second and third floors. The floors are of fireproof construction. The ample

The general contractors were Messrs. Holloway Bros., Ltd. Mr. H. M. Leaf (electrical work); Messrs. C. P. Kinnell & Co., Ltd. (heating and hot water); Messrs. R. Waygood & Co., Ltd. (lift); Mr. A. W. Peacock (wood carving); Mr. L. A. Turner (decorative plasterwork); Messrs. F. Clubb and Son (wrought-iron gates and railings); Messrs. H. Pontifex and Sons, Ltd. (sanitary fittings); Messrs. N. F. Ramsay & Co. (door furniture); Messrs. A. Lee and Bros., Ltd. (marble work); Messrs. Henry Hope and Sons, Ltd. (metal casements and glazing).

Shelley House, Chelsea Embankment, London.



DETAIL OF SIDE GATE AND PIER.



LEAD FIGURE IN NICHE.

Library at Dorset Square, W.



The bookcases are made with a grained finish and with gilded enrichments. The mantelshef was in the room before.
The architect was Mr. W. G. Newton.

Library at Dorset Square, W.

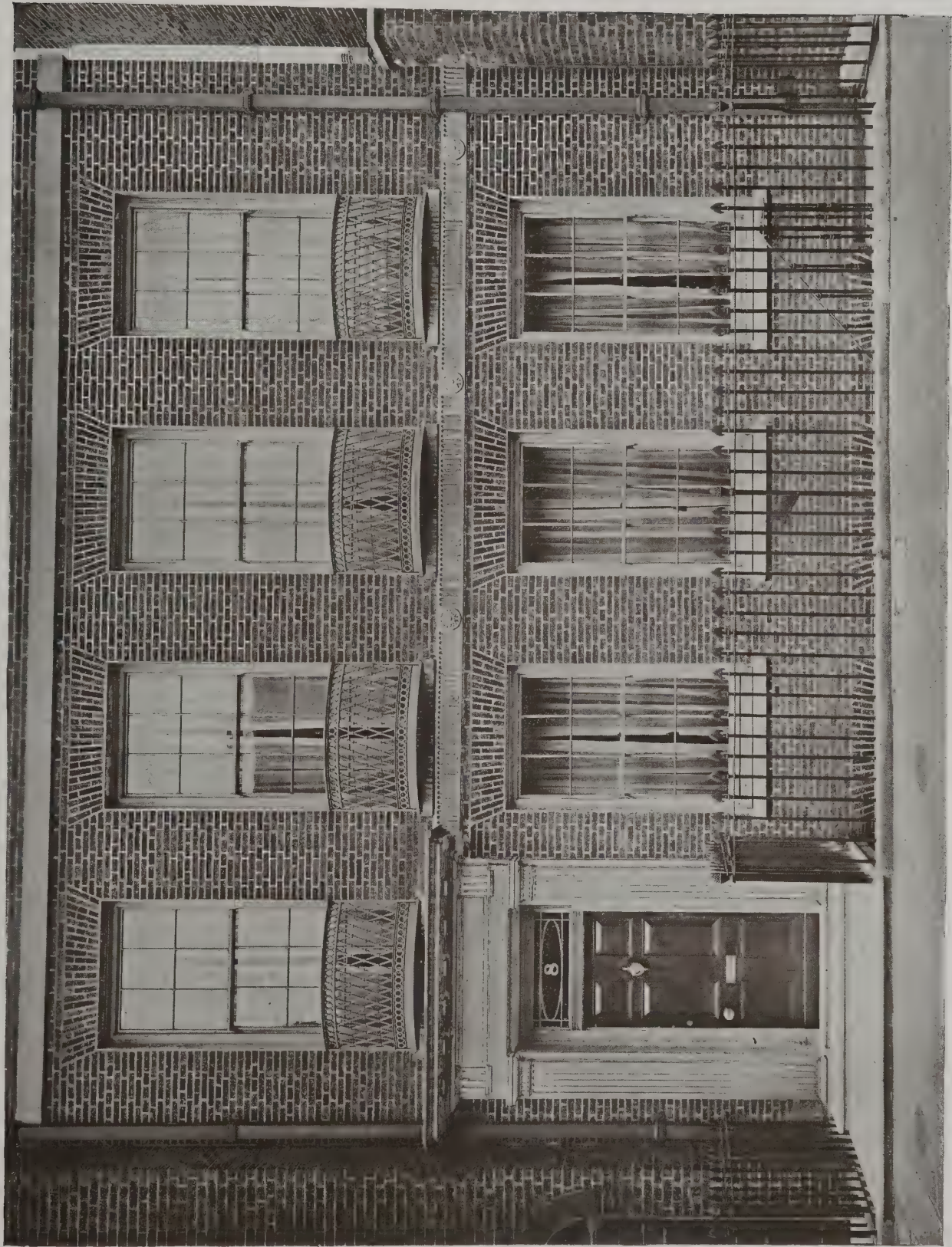


No. 12 Smith Square, Westminster.



DRAWING-ROOM

No. 8 Buckingham Street, London, S.W.



DETAIL OF LOWER STORIES.

No. 8 Buckingham Street, London, S.W.



THE HALL.

No. 8 Buckingham Street, London, S.W.



THE HALL.

No. 84 Harley Street, London.



This house was planned with special regard to a medical man's requirements, and has a garage in the rear.
The architect was Mr. Claude W. Ferrier.

No. 90a Harley Street, London, W.



This maisonnette has been erected on a portion of the site of the house that was at one time occupied by Miss Florence Nightingale. It is faced with Portland stone. Mr. Sidney J. Tatchell, F.R.I.B.A., was the architect.

No. 31 Rodney Street, Liverpool.



NEW ENTRANCE PORCH.

House on Chelsea Embankment, London.



ENTRANCE FRONT

Cottages at Knutsford, Cheshire.

THESE cottages were completed in 1914, and were built for groom and chauffeur at the corner of two roads. The "L" plan was arranged to give as much sunlight as possible, as old cottages came up to the main road on the southern side.

The bricks used were Potts's Alderley bricks. The roof is covered with sand-faced Silverdale tiles.

The contractors were Messrs. L. Brown and Sons, of Wilmslow, and the architect was Mr. Hubert Worthington, M.A. (Messrs. Thomas Worthington and Sons, Manchester).



GENERAL VIEW OF COTTAGES.

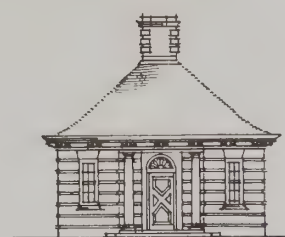
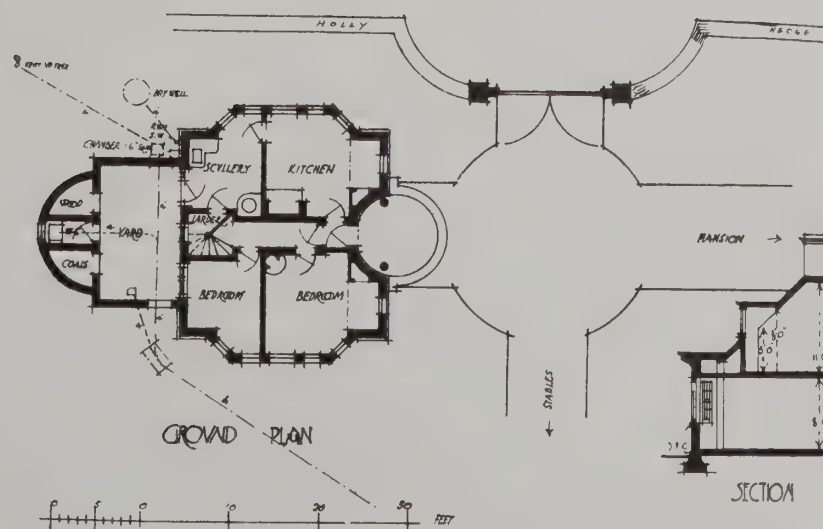
Lodge, Elmstead Glade, Chislehurst, Kent.

THIS lodge, erected from the designs of Mr. R. Frank Atkinson, is built with bricks of specially selected shades—dark red, blue-black, and even sulphurous green—judiciously mixed, and pointed with $\frac{3}{8}$ in. mortar joints.

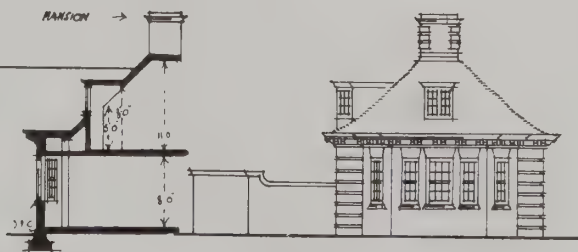
The cornice, columns, windows, sashes, door-frames, etc., are of red deal, painted white, the doors and gates being peacock green in colour. The roof is covered with dark red tiles.



GENERAL VIEW.



FRONT ELEVATION.



SIDE ELEVATION

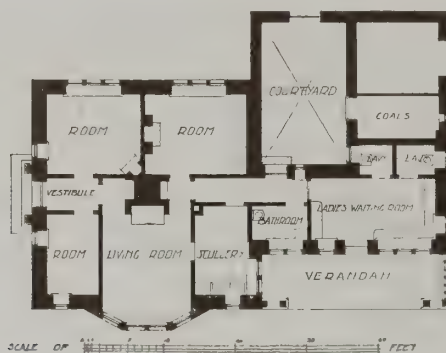
The Lodge, Overtoun Park, Glasgow.

THIS park is situated on the rising ground to the south of Rutherglen, and was given to the Burgh of Rutherglen by the late Lord Overtoun. The building shown contains the

gardener's house, and also a retiring-room and lavatory for ladies. It is built of white freestone, with a red-tile roof. Messrs. Watson and Salmond were the architects.



ENTRANCE FRONT.



GARDEN FRONT.

Cottages at Sherfield Manor, near Basingstoke, Hants.

THESE cottages, which were built to accommodate the men-servants of Sherfield Manor, near Basingstoke, front on to Sherfield Green—a typical Hampshire village green. Mr. Fairfax B. Wade was the architect.



GENERAL VIEW.

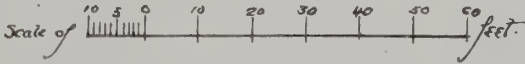
• COTTAGES AT SHERFIELD MANOR •
• NR. BASINGSTOKE • HANTS •



• GROUND FLOOR PLAN •



• FIRST FLOOR PLAN •



Bungalow at Yardley, Birmingham.

THE problem to be solved in providing a house within the means of the average professional man consists of evolving a satisfactory plan consistent with modern labour-saving ideas, and having some æsthetic value. An attempt to solve the problem on these lines is illustrated by the accompanying photographs, where the hall is the principal feature of the house.

The bungalow type was adopted from a labour-saving point of view, and preference given to one large living-room having an area of 100 to 120 superficial feet. One end has been so planned as to form a dining recess with the appointment of

buffet and gas fire, and the other end of the hall, with a cosy fire-place, provides an admirable retreat when the meal of the day is over.

Advantage is taken, therefore, of spaciousness and cubic capacity, which has proved more satisfactory than the accommodation two smaller rooms would have provided.

The queen-post trusses are constructionally sound, and are not designed for effect. This comment also applies to the gallery, the balustrade of which can be seen in the illustration, and which apartment provides a convenient study.



THE HALL.

Bungalow at Yardley, Birmingham.



THE FORECOURT.



FROM THE GARDEN.

“Brambleside,” Beaconsfield, Bucks.

THIS house is planned as a week-end cottage for two ladies, and stands about three-quarters of a mile from the station, with a thick wood on the north and east sides and open country on the south and west.

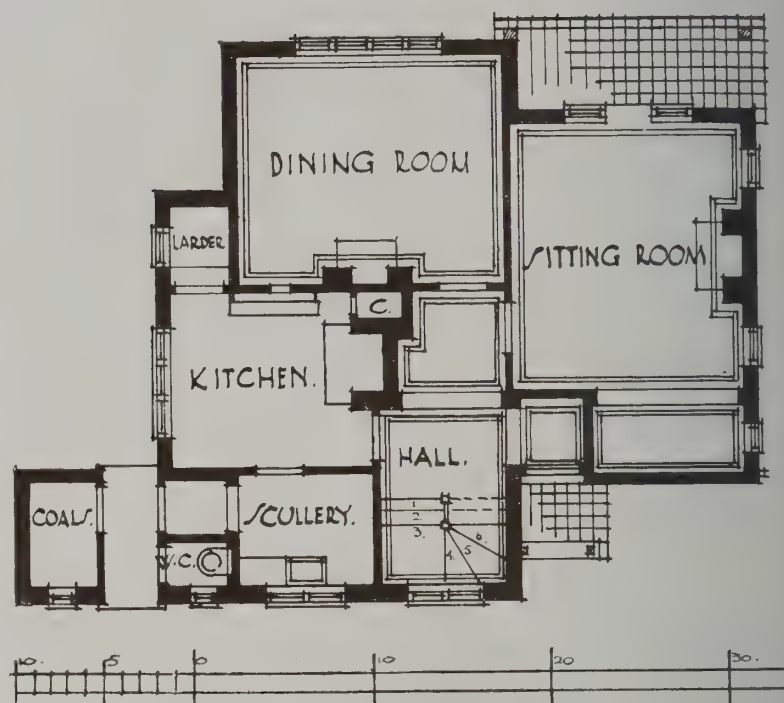
The cottage is finished with smooth cement, thick red sand-faced tiles, and a plinth of dark red bricks.

The windows are casements. The internal work is stained dark brown and flat varnished, with the exception of the bedrooms, which are finished in white enamel.

The internal walls are distempered, mostly buff—ceilings and friezes white.

The architect was Mr. Percy C. Boddy (Boddy and Dempster).

The builder was Mr. T. Hanson, of Beaconsfield, Bucks. The stoves were supplied by Messrs. Bratt, Colbran, and the sanitary fittings by Messrs. Froy.



ENTRANCE VIEW.

Farmhouse at Elmbridge Green, near Droitwich.

BUILT of local bricks and roofed with grey slates to harmonize in general character with an adjacent Late Georgian house.

The architect was Mr. W. G. Newton, M.A., and the builders who carried out the contract were Messrs. Benfield and Loxley, of Oxford.



VIEW FROM END OF GARDEN.



ENTRANCE FRONT.

House at Shotover.

THE house has been planned to obtain large living-rooms with convenience of service. The entrance is at a higher level and opens on to the half-space landing of the main stairs, which are lighted and ventilated by a window over the door. The dining-room and drawing-room are approached from the hall, and each has a large bay-window on the south side. The former extends the full width of the building and has a window on the north side also, which looks out upon the pine-wood. The kitchen is at the east end of the house, and contains a dresser, larder, and sink. The west end is occupied by a bedroom or study reached from the drawing-room, and the hot cupboard enables the room to be kept warm. Hot water for the bathroom adjacent is provided from an Ideal boiler situated in a recess. The boiler suffices also for warming the bathroom, which has a hot towel-rail. The first floor is occupied by four bedrooms and cupboards, two of which have south windows, one east and one west.

The house has 9 in. brick walls stuccoed externally, the stucco being treated with a special float after the seventeenth-century manner.

The cost of the house was £2,000, including water supply and drainage. The architect was Mr. Thomas Rayson, of Oxford.

The contractors were Messrs. Coppock and Roberts, of Oxford, and the steel casements were supplied by Messrs. Crittalls.



DETAIL OF A BAY WINDOW.



GENERAL VIEW.

Lodge Cottage and Garage at Longholt, Hildenborough.

THE Lodge, which is of brick, rough-plastered, finished with float, is roofed with hand-made sand-faced tiles. The accommodation is in accordance with the Ministry of Health requirements, and it was kept as plain as possible owing to the high cost of building following the war.

The garage is designed to harmonize with the existing house, and is of brick, whitewashed, with red brick plinth and tiled roof. There is garage space for two large cars, a workshop, and accommodation for the electric-light plant.

In addition there are a store for coke for the house, and two cupboards on the ground floor. The garage has a fireproof concrete ceiling. Above the garage is a large room overlooking the garden, which was designed as a work or play room for the younger members of the family, and has a gas fire. There is also a dark-room. There is a covered shelter on the garden side, and a sunk garden has been designed in front of this, but it has not yet been carried out.

The architect was Mr. A. F. Royds.



THE GARAGE.



VIEW OF LODGE FROM THE ROAD.



ENTRANCE FRONT OF LODGE

House at Guildford.

THE house illustrated was built in 1921 to obtain the Government grant of £260. The superficial area of the two floors together is therefore limited to 1,400 sq. ft. The site is on a south slope, with fine views commanded by all the rooms. The 9 in. brick walls are rendered with cement and "Pudlo," and finished with a lime, sand, and ochre rough-cast. The roof is covered with hand-made local tiles.

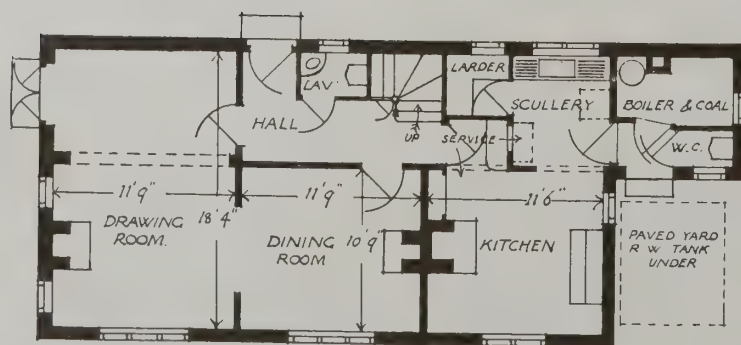
The drawing-room and dining-room can be thrown into one by means of folding doors giving a 6 ft. opening. Between the serving lobby and scullery (where most of the cooking is done on a gas cooker) is an inter-opening china and glass cup-

board with glazed doors on both sides, and hatchway below; and in the kitchen (which is also the maids' sitting-room) is a "Servall" range for sitting-room fire and emergency cooking, with a h.p. boiler from which is heated a radiator in the hall. The domestic hot-water cylinder in the linen cupboard is heated from an independent boiler next the fuel store, which also heats a towel-rail in the bathroom. There is a small box-room in the roof of the annexe, and a large storage space in the main roof.

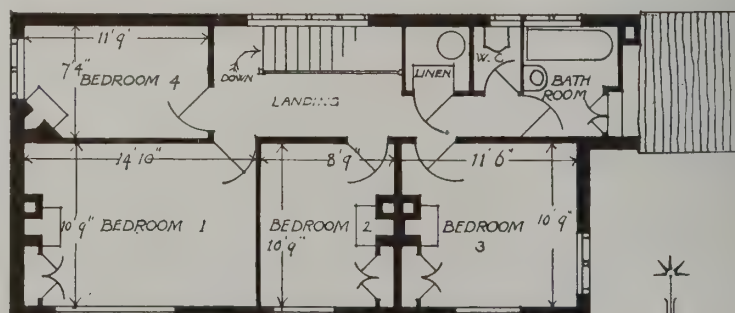
The architects were Messrs. Knapp-Fisher, Powell, and Russell, and the contractors were Messrs. F. Milton and Sons, Ltd., of Witley, Surrey.



SOUTH FRONT.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

SCALE 1" = 6' 0" FEET

House at Guildford.



LANDING.



DRAWING-ROOM.

Bungalow at Byfleet and House at Cheam.

Bungalow at Byfleet.

THE walls of this recently erected bungalow are constructed of hollow concrete blocks 8 in. thick, with a 2 in. cavity, and they are rendered on the outside and plastered within. The green trellis woodwork of the porch, which has a lead covering, and of the veranda forms an interesting silhouette to the white background.

Messrs. A. W. S. Cross and K. M. B. Cross were the architects

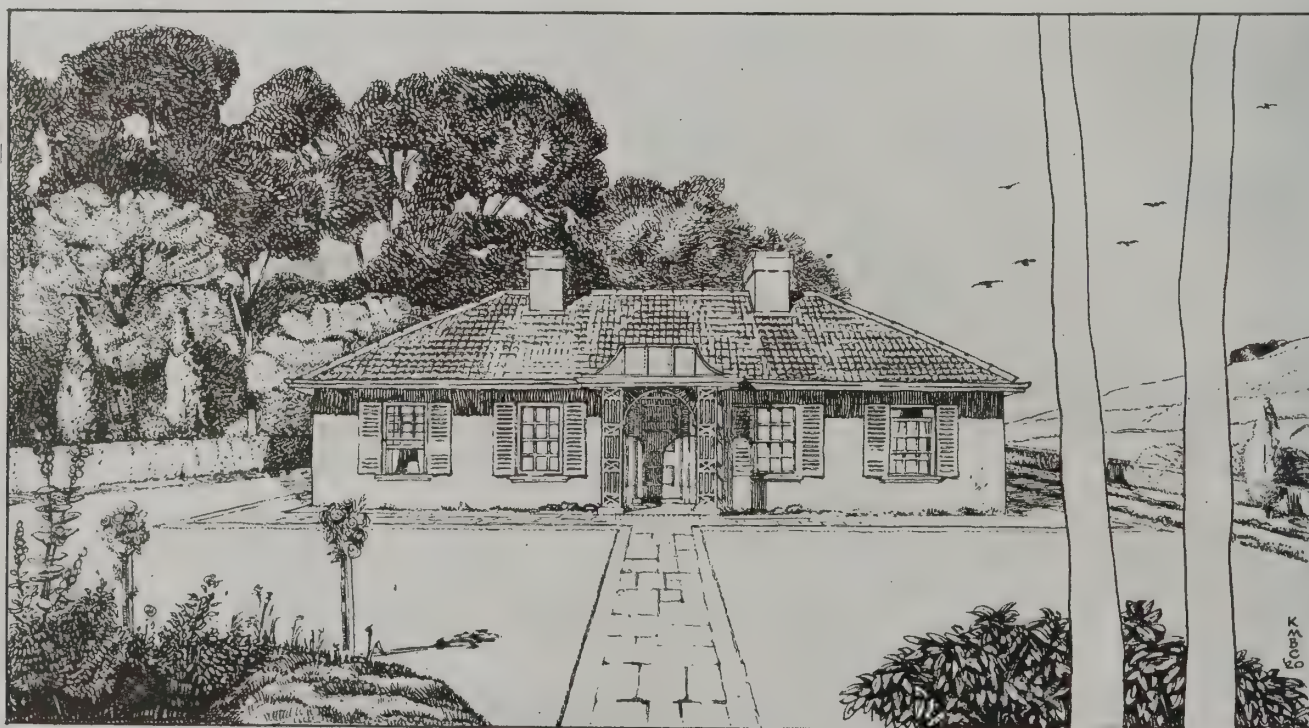
The Hot Water Stove Company, of Guildford, were the builders.

House at Cheam.

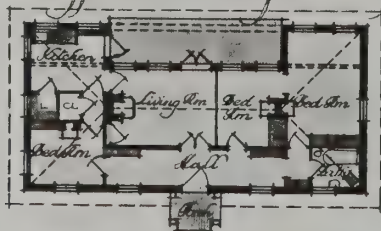
IN the erection of this house, which was begun shortly after the armistice, it was decided that concrete should be used wherever possible as a substitute for brickwork, and this material was also employed in the construction of the roof. Structurally the design may claim some measure of originality in the treatment of the mansard upper story, which is made entirely of concrete reinforced with steel rods and cast "in

situ" between shuttering. This roof may be compared with an inverted basin, entirely self-supporting, and resting on the main walls of the building, which are also constructed of concrete in the form of blocks made on a "Winget" machine. The first-floor ceiling is suspended from the roof, and the intervening space acts as an insulator, and thus maintains an even temperature within the house. The flat portion of the roof is covered with asphalt, and the slopes with Westmorland slates nailed on battens. The first floor is composed of concrete slabs supported by reinforced concrete beams and covered with floor boarding. A boldly projecting cornice surrounds the building, the hollow walls of which are rendered with cement and relieved with door and window architraves of the same material. A symmetrical plan has been followed, and an oak staircase centrally placed in the top-lighted hall forms a prominent feature of the interior design.

The principal contractors were:—Builder: the late Mr. W. H. Lascelles, of Parliament Mansions, Victoria Street, S.W.; joinery work: Messrs. Wylie and Lochhead, Limited; metal casements: Messrs. Henry Hope and Sons.



Bungalow at Byfleet, Surrey, View from Road.



House at Cheam.



HOUSE AT CHEAM: VIEW FROM BURDON LANE.



HOUSE AT CHEAM: VIEW FROM GARDEN.

Dial Cottage, Pitch and Pay, Stoke Bishop, Bristol.

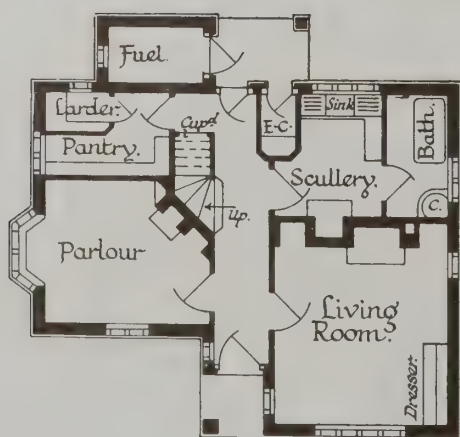
THIS cottage was built in 1919 of local brick, rendered in cement, and roofed with sand-faced red tiles. It takes its name from a sun-dial in slate, engraved and gilt, placed near the

south-east angle of the building. The barge-board of the main gable is of oak. Mr. Edward Warren was the architect, and the contractors were Messrs. Brown and Son, of Bristol.

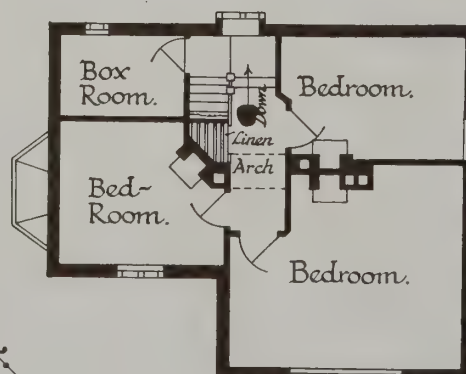


GENERAL VIEW.

Scale of 0 5 10 15 20 25 Feet.



GROUND-FLOOR PLAN.



BEDROOM PLAN.

“Cairnsmuir,” Llanelly.



ENTRANCE FRONT.



GARDEN FRONT.

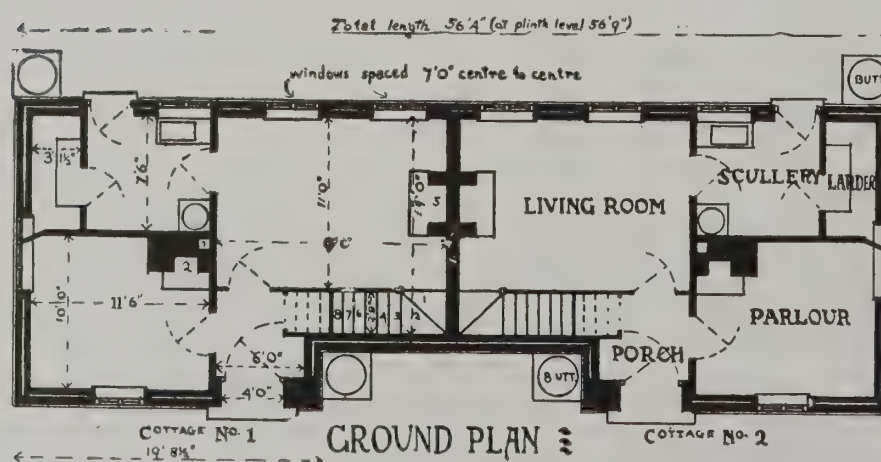
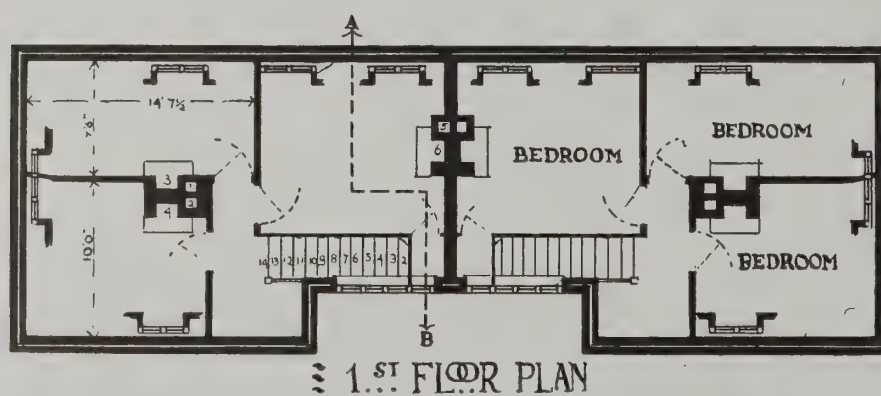
Cottages, Burton Manor Estate, Neston, Cheshire.

THESE cottages, which were built to the design of Mr. H. S. Goodhart-Rendel, are constructed of white-washed bricks and the roofs are covered with pantiles.

It was desirable to keep the cottages low, as they are placed on a picturesque site above the level of the village.



GENERAL VIEW.



Correspondence.

Carlton House—The Adams and Henry Holland, Junr.

Sirs—In reference to the very interesting prints of old Carlton House, described by Mr. Paul Waterhouse, P.R.I.B.A., perhaps you would allow me to call attention to some details of this famous structure still preserved in Sir John Soane's Museum.

John Soane transferred himself by arrangement with his master, G. Dance, R.A., to Henry Holland, Junr.'s office in 1772, his main reason being a desire to acquire greater building experience. Henry Holland, Junr., was son of the well-known builder who had been employed by the Adams at Bowood and elsewhere. It is not certain how long Soane was in the office, but I rather think it was until he left for Italy in March 1778. Claremont, for Lord Clive (died November 1774), was one of the works on which for certain Soane worked for Holland. His salary is also known to have been £60 a year. Soane's relations with Dance and Holland continued for their lives. The pupil greatly regretted the necessity that arose for the destruction of Carlton House owing to Nash carrying his new street uphill, so that from the top there was an unsightly view of the skylights of the low, two-storied palace. In his opinion Holland's suite of rooms was one of the finest in Europe, and a distinction should be drawn between the early work for the Prince prior to his first and cultivated architect's death in 1806, and the later work done by others after that date. The colour-prints in Pyne's "Royal Residences" are the best record we have of the palace. Soane preserved four eagles, one pair of which may be seen flanking the arched opening on the staircase view which you give. Photographs of these are reproduced in the Soane Museum Publication on "English Eighteenth-century Sculpture." He also brought away one of the famous vases on the colonnade in front of the house. These are not shown in your print.

Prior to Holland's employment the Adams had been asked by H.R.H. the Princess Dowager of Wales to design a screen wall for the forecourt of the house. Unfortunately, this drawing is not dated, but the engraving in Adam's "Works," Part 5, Vol. I, is signed J(ames) Adam 1767, and the heading says "Design for a Gateway for Carlton House, Pall Mall, for the late Princess Dowager of Wales," as it was published after her death in 1772. The detail plate of the entablature and capital of the Order is, however, dated "J. Adam 1762," and differs materially from the Order shown in the later elevation of 1767. It is, in fact, a study for what James, who had a weakness for "a new Order," calls a "Britannic Order." This British Order design actually was made in Rome, while James was there between 1760 and 1764, and he evidently thought that this was a good opportunity to publish it, in connexion

with the 1767 design for the screen wall. The British character consists in lions and unicorns disporting themselves in the frieze, as well as ramping below the abacus of the capital. Between them is a sort of "Victoria Cross" surmounted by an eagle and a large royal crown.

Holland was engaged also on the Marine Villa at Brighton, which was eventually transformed by others into the well-known Pavilion; but Robert Adam was asked to design a reconstruction of Mrs. Fitzherbert's first house at Brighton, the site of which was afterwards included in the grounds of the Pavilion. These drawings are also not dated, but it seems clear that they were made in 1786 or 1787.

The second and final breach of the Prince with Mrs. Fitzherbert occurred in 1808, two years after Holland's death, and the subsequent work here and at Carlton House was entirely inferior.

The columns of the much-admired portico of Carlton House by Holland, which were so fatally forced upon W. Wilkins, R.A., at the National Gallery, may be detected by their bases, though I have never known anyone comment on the fact. As I understand Sir Charles Barry's early alternative design, known by an old print, he would have solved the problem on the lines of Bramante's Cancellaria, using two Orders, which would have given an adequate height to the frontage in Trafalgar Square. It was a most extraordinary idea on the part of the Government of the day that the merits of Holland's portico could be preserved by thus tying the hands of the architect of the New Gallery through their reuse, but if it had to be done it has always seemed to me that Barry's idea was the right one.

I might add, in conclusion, that Soane, after Holland's death, made an effort to secure his drawings, and it is greatly to be regretted that he was met with a refusal, based on the plea that they contained many private notes. Had Soane succeeded, as in the case of Adam, we should not have been so ill-informed as to the work of this very able architect.

James Elmes says of Holland that he was of a modest and retiring character, but his abilities were well known to his brother architects at the time. Robert Adam must have been interested in him, as in the Soane Collection there is a rough note of one of his designs. Holland's most famous work was the "Apollo, Drury Lane," built for Sheridan, and unfortunately burnt.

I am, Sir,

Your obedient servant,

ARTHUR T. BOLTON, F.S.A.,
Curator of Sir John Soane's Museum.

Publications.

Two New Art Manuals.

Art manuals—that is to say, books intended to give instructions in art—are as innumerable as grains of sand in Sahara, are commonly almost as arid, and are usually as indistinguishable one from another. Some stand out quite prominently—J. D. Harding's, for instance, mainly because his work was overpraised by Ruskin, who was his devoted

pupil, and at least one has taken rank as literature—Ruskin's "Elements of Drawing," a book ingeniously compounded, like all Ruskin's work, of fads and philosophy, dogma and doctrine, but decidedly interesting to read withal, and by no means destitute of practised instruction.

It would be unreasonable to expect that a book prepared

with the definite object of giving instruction on drawing should rival the diction of a Reynolds or a Ruskin. If such an absurd hope were cherished with regard to either of the two books now under notice, it would be dispelled on reading the first half-dozen lines of either. Neither Mr. Salwey (1) nor Mr. Seaby (2) advances the slightest pretension to style. It is sufficient, however, that both authors have very clear notions of what they want to say, and this healthy impulse carries more than half-way towards saying it always with clearness, if seldom with ease and elegance. Your artist, trained in the direct appeal that is of the essence of graphic methods, is not always or often dexterous in the use of the more dilatory symbolism of words and phrases.

Throughout his book on "The Art of Drawing in Lead Pencil," Mr. Salwey faithfully keeps in view his intention "of writing a treatise on the methods of obtaining a particular quality, with some sense of colour, in lead-pencil drawing"; but he wisely refrains from pressing too hard this delicate point, which can be true in only a very limited sense. No matter how variously or how subtly graded, black cannot express colour, but can only faintly suggest it. Mr. Salwey, knowing that very well, does not ride his hobby to death, and no one will have the hardihood to deny that with varying degrees of so-called blackness, and by cunning methods of contrasting them—as by hatching and shading—an artist may produce a picture which, compared with one that is coloured, shows effects that, in their faintness of assertion, are "as moonlight unto sunlight, or as water unto wine." Failure of this effect of differentiated "values" makes a pencil-drawing flat, stale, and unprofitable.

Mr. Salwey combats very successfully, both by precept and example, the rather prevalent notion that a pencil-drawing is to be regarded as a mere preliminary to some higher form of art. In truth, the lead-pencil is capable of consummate effects, most of them peculiar to this medium, or at least peculiarly adapted to it. No other method is capable of such subtlety and refinement, and its undeserved neglect during the past half-century or so is apparently due to three main reasons: the simplicity and vulgarization of the medium (and, perhaps, the decline in quality of the pencils when first Cumberland black-lead began to be superseded by graphite); the superior brilliancy and permanency of etching and pen-drawing; and the liability of the pencil-drawing to rubbing and smudging, until it looked like a study in stove-polish. It was called, not slanderously, both common and unclean, and was therefore largely abandoned for media that may have been superior to it in these respects, but not in others.

Mr. Salwey's admirable manual will go far towards recommending the restoration of this neglected art to full favour. He presents for study, and accompanies by judicious comment, more than a hundred specimens of the work of modern masters of the so-called lead-pencil, including several charming drawings of his own. There are appended a chapter on decoration in England from 1660 to 1770, by Francis Lenygon, and some

very useful notes on the various methods by which pen-drawings are usually reproduced. It is worth while to note that on page 210 Daniel Maclise is disguised as David.

In Mr. Salwey's book landscapes and buildings predominate. On the other hand, Mr. Seaby, in his "Drawing for Art Students and Illustrators," gives most prominence to figure drawings, which he analyses with acutely critical insight. Moreover, as an experienced art-master, he is able to act as a safe guide past the many pitfalls that beset the path of the beginner in art. How alert he is to seize on any new idea that holds promise of helpfulness in the understanding of the principles that underlie study and practice may be gauged from the following quotation: "Referring again to the question of *movement*, mention may be made of the theory of Dynamic Symmetry as set forth by Mr. Jay Hambidge. It is not proposed to enter on the discussion of the theory here; it will probably provoke much discussion and controversy, but two points of interest in drawing from the life arise out of it. First it would appear that a maximum amount of movement obtains when the figure is contained within a square. If the rectangle enclosing the figure is narrower than a square, the action subsides, the figure shuts up as it were. If the rectangle, on the other hand, is wider than a square, the action begins to partake of a creeping character which is emphasized as the rectangle is widened. Secondly, the division of the enclosing rectangle, whatever it may be, by diagonals and other oblique lines to important points gives the maximum of movement within that rectangle. If the directions pass to less important points the action flags and weakens." Mr. Seaby insists that the first step the teacher should emphasize in studying the living figure is what, for want of a better word, he calls movement. His book is no perfunctory manual reciting age-worn axioms of art, but is the outcome of keen insight, wide experience, and sound eclectic methods of teaching. Not the least valuable feature of it are its copious, well-chosen, and carefully analysed illustrations.

1. "The Art of Drawing in Lead Pencil." By Jasper Salwey, A.R.I.B.A. London: B. T. Batsford, Ltd., 94 High Holborn. Price 10s. 6d. net.

2. "Drawing for Art Students and Illustrators." By Allen W. Seaby. Price 12s. net. Same Publishers.

Publications Received.

"Everyday Life in the Old Stone Age." By Marjorie and C. H. B. Quennell. Published by B. T. Batsford, Ltd., London.

"The Focus of Life." Written and illustrated by Austin Osman Spare. With an Introduction by Francis Marsden. Published by The Morland Press, Ltd., London.

"The Designers of Our Buildings." By L. Cope Cornford, with a foreword by William J. Locke. Published by R.I.B.A., London.

"The Palace of Minos at Knossos: A Comparative Account of the Successive Stages of the Early Cretan Civilization as illustrated by the discoveries at Knossos." Published by Messrs. Macmillan & Co., Ltd., London.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Nice Point on Rights of Light.

A new point was raised in a recent rights of light case (Lewis and others v. St. Helen's Estate, Ltd.). Briefly and simply put, it is this—that to allow some of your light to be obstructed will prejudice your case against further obstruc-

tion, the contention being, apparently, that a certain degree of obstruction of hitherto uninterrupted light is permissible, and that this degree should not be reducible in consequence of a prior obstruction. That is a free interpretation of the point made, on which, however, there was no decision, the substantive case being settled out of court.

A New Year Announcement

Greater trust, fuller confidence, and closer co-operation have developed during the past year between the Architect and the Builder he selects for carrying out his construction.

The new vision reveals every building completed as a standing monument to the perception and ability of the Architect, and also, in due proportion, to the capacity and craftsmanship of the Builder.

Contractors of repute deeply appreciate this new development and vision. They look upon it as something which demands their utmost endeavours in loyalty of service, in faithfulness of accomplishment, and in integrity of purpose and action.

Messrs. Higgs & Hill, Ltd. beg to thank the Architects who have honoured them during the past year by entrusting contracts to their Firm. While conscious that fulfilment may not always have corresponded to desire and endeavour, they are determined to continue to give in service, craftsmanship, and aspiration, the utmost that lies in them.

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Further Electrification of Railways.

It is welcome news to architects that the suburban lines of the South-Eastern and Chatham Railway Company are to be electrified. This reform should be of immense help towards abating the smoke nuisance that half-chokes and half-blinds Londoners, and disfigures, and to a certain extent destroys, their buildings. No railways, electrified or not, should be allowed to run above-ground in a great city. That they continue to show their horrent heads above-ground is merely the survival of a primitive practice of early Victorian days.

Dry Rot in Timber.

A Chadwick lecture delivered by Professor Groom in the gallery of the R.I.B.A. laid particular stress on the enormous waste as well as the grave dangers attendant on the insidious timber-disease known as dry rot. He quoted United States official statistics from which it was estimated that adequate protection of timber against fungoid growths would effect an annual saving of seven thousand million board-feet of timber. It would seem that *Merulius lacrymans*, which had been commonly regarded as the source of the evil, cannot act on wood that has not been already attacked by another vegetable pest—*Coniophora cerebella*.

Mr. Bertram Goodhue and Mr. Donn Barber.

During the American exhibition at the R.I.B.A. a most cordial welcome was extended there to those distinguished American architects, Mr. Bertram G. Goodhue and Mr. Donn Barber. Each delivered an address having a distinctively and exhilaratingly American flavour, and each was charmingly eulogistic (with certain important reservations) of British architecture. "All my life," said Mr. Goodhue, in a striking passage, "I have upheld as staunchly as I could the British tradition, and shall continue to do so, God helping me." Mr. Donn Barber's eloquent speech included a timely reference to the New York Housing Law of 1916, under which buildings were restricted in height according to the part of the city in which they were to be built, the height of the building being proportioned to the width of the street on which its frontage would stand. In the commercial area the building might rise on its vertical face two and a half times the width of the street. Above this height the building might extend provided that it was kept within a specified ratio of set-back to height (usually 1 to 3—set back 1 ft. for every 3 ft. up). In residential districts the proportion of height to width of street was less. In reply to a question as to whether skyscrapers paid, Mr. Barber said that beyond a certain point they do not.

The American Exhibition and the London Tall-Building By-law.

Unqualified success distinguished the exhibition of photographs and drawings of American architecture which was held at the R.I.B.A. galleries from 24 November to 9 December. Particular attention was attracted by the photographs of tall buildings and skyscrapers (in this country the difference between them is not always appreciated), with the effect that occasion was seized to press for a revision of the London County Council by-law restricting the height of buildings in London to 80 ft. All the leading traders in the great "shopping centres," it is said, strongly desire liberty to extend their

premises skywards; but Mr. Paul Waterhouse, the President of the R.I.B.A., has found it necessary to correct a misapprehension as to the attitude of the R.I.B.A. on the subject. There had been an impression broadcast that the Institute was in favour of taller buildings—of raising the height by 40 ft. or 50 ft.—but the President has explained that this does not represent the unanimous opinion even of the Building Act Committee of the Institute, still less of the Council, who are still deliberating on the subject.

Mr. Nigel Playfair on Stage Design.

Mr. Nigel Playfair's paper on "Stage Design," read before the Architectural Association on 28 November, contained much encouragement for those who desire ardently to see the stage set free from "the morass of mud and muddle in which it now finds itself." Mr. Playfair, whose association with that genius of *mise en scène*, the late Mr. Lovat Fraser, was so fruitful of artistic effect, said, with sub-acid humour, that "hard as it may be to believe it, some faint notions of taste have by this time filtered down to the great theatre-going public, and therefore the manager, however unwillingly, is going to be obliged to call upon the artist to help him." Mr. Nigel Playfair called upon Mr. Lovat Fraser to help him, with the result, as we all hope, that the stage can no longer afford to ignore art, simplicity, congruity. In the course of the discussion that followed the reading of his valuable paper, Mr. Playfair threw out the interesting suggestions that a school of stage design should be attached to the architectural schools, and that competitions in stage design should be arranged for the students.

Architectural Association War Memorial Library.

The Right Hon. H. H. Asquith, M.P., formally opened, on 15 November 1921, the Memorial Library of the Architectural Association. In the course of his short address on this occasion, the president of the Association, Mr. W. G. Newton, said, referring to the men in whose honour the Library has been made beautiful: "They very soon realized, and perhaps more acutely than others, that war is an ugly carnival of waste. Yet with this clear vision they did not shrink, but, with a half-whimsical resignation, endured the long days: those whom we honour this afternoon endured them to the end of their lives. And surely the highest heroism is to feel most deeply and yet keep an unconquerable soul." Mr. Asquith, after referring to the recruiting and fighting services rendered by the Association, and to the fact that the Library commemorates ninety-six men who were killed or who died at the front, concluded by saying: "You have acted very wisely in choosing as your memorial a library, which will be a nucleus of instruction, of illumination, and of development for the architects of the future. If there is a profession wedded to the arts of peace by all its traditions and associations, it is that of architecture." Sir Aston Webb proposed, and Mr. Stanley Hamp seconded, the vote of thanks to Mr. Asquith.

A Medal for the "Best Building."

In commenting on the proposal of the Council of the R.I.B.A. to award annually a medal to the architect of the best building erected in London during each year, a writer in "The Manchester Guardian" commends the idea, thus summing up the case: "The giving of a medal to the architect of

A Roman Iron Foundry, now the Site of the most up-to-date Rolling Mills Plant in Great Britain.

Excavations for the New Mills revealed the site of a Roman Camp at Templeborough, at the Junction of the River Rother and the River Don. This Camp was established about 50 A.D. Twenty years later, Cerealis, Governor of Britain, began the construction of a permanent Camp for the Roman Legions which was to be used as a Base to quell the Northern Tribes.

The Camp was maintained for several centuries but was ultimately burnt down. Time obliterated all trace of its existence until the work of preparation for the erection of the New Rolling Mills began in 1919, when the modern steam shovel uncovered most interesting relics of the old Camp, some of which are preserved in our Museums.



Illustration of old Roman Iron Foundry, discovered at the site of the new Rolling Mills.

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the building that is considered the best of its class during the year will arouse a new interest in contemporary architecture, for we shall now know, at any rate, one building that is not considered by architects a bad building." The writer seems to think that negative evidence is better than none!

Alterations to Thame Park, Oxfordshire.

The general contractors were Messrs. Collins and Godfrey of Tewkesbury, who also executed the decorations. Mr. Holland of Thame was responsible for the flats over the stables and other estate work, and among the sub-contractors were:—Messrs. Benham and Sons, heating and hot-water supply; Messrs. G. and R. Brown and Messrs. Geo. Jackson & Sons, enriched plaster-work; Messrs. Waygood-Otis, Ltd., luggage and service lifts; Messrs. John Bolding & Sons, sanitary fittings; and Messrs. Hill and Upton, of Oxford, electric light and bells.

The Legitimacy of White-lead.

One of the best debated subjects at the International Labour Conference, which terminated in November after a month's session at Geneva, was the majority report of the White-lead Committee. Their convention regulating the use of the material was at first rejected by forty-five votes to forty-four, on the representations of M. Godart, the French spokesman, who demanded entire prohibition. Ultimately, however, the conference arrived at a compromise prohibiting the use (for interiors) of white-lead and sulphate of lead and products containing them, except in places such as factories where their use is pronounced by competent authorities to be necessary; but six years must elapse before the convention comes into force.

TRADE AND CRAFT.

In considering the introduction of electric supply into the home, fear that the fixing of electric wires may damage the fabric and decorations is sometimes a deterrent. Formerly, when it was the invariable practice to run wires in tube or wood casing, there was reason for this reluctance to incur risk of irreparable damage and the extra expense of reconditioning the house. Wood casing is a notable disfigurement to the decorations of any building, and the erection of either that or steel conduit always gives rise to some disturbance to the premises and inconvenience to the occupants, the cost of restoration arising from the necessity for knocking holes through walls, cutting joists, etc., often increasing the outlay very considerably.

It is possible, however, to install wiring without either damaging the property or causing any great inconvenience to the occupants, and this can be done by adopting the "Stannos" wiring system, which has been specially designed with this purpose in view.

In this system the conductor with its covering of insulation is exactly the same as that used for wiring houses by the older methods, but with the important addition that this conductor and its insulation are completely sheathed in a sealed tube of tinned copper, thus entirely protecting it from injury. The wires thus sheathed are run either on the surface or between partitions, floors, and ceilings, or sunk beneath plasterwork. Where they are on the surface they can be carried behind

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picture rails, door frames, mouldings, etc., in such a manner that they scarcely meet the eye. Even when on the surface they are never sufficiently conspicuous to be obtrusive or to interfere with the general scheme of decoration. The wire possesses an ample rigidity which will prevent sagging, and yet its flexibility is fully sufficient to enable the wireman to bend it round angles and corners. Attachment to the walls is made by means of small metal clips provided by the manufacturers. The diameter of the completely sheathed wire is small; a single enclosed conductor of "Stannos" wire, such as is used throughout the greater and more prominent part of an installation, does not exceed three-sixteenths of an inch in diameter over all.

After the wires have been fixed they can be painted to suit the colour-schemes of walls, etc., over which they have been run; so that, even when exposed on a plain surface, they remain unnoticeable unless their presence is pointed out.

Erection is easy and rapid, and can be carried out without the use of special tools, small clips being first fixed to the wall, and the wire then run into the clips and fastened in place.

Where a house is in course of erection or is undergoing re-decoration, obviously it is advantageous, from the point of view of invisibility, to run the "Stannos" wire beneath plaster or behind partitions.

If the wiring contractors are permitted to install before the decorators commence work upon the walls and ceilings, "Stannos" wiring can be entirely concealed by cutting small chases in the plaster and fixing the wires therein. The chase is then filled in and the decorative work can proceed. If the wiring can be installed before the walls or ceiling are plastered these wires can be attached to the masonry or joists and the plaster laid over them by the plasterers. Where a room is to be illuminated from fittings which depend from

ceilings, usually it is possible to run "Stannos" wires between the ceiling and the floor of the room above. The nature of the wire allows this to be done with a negligible amount of cutting away and making good, two or three floor-boards being removed and the wire threaded between the joists. When crossing joists it is only necessary to cut a narrow groove or bore a small hole. In the wiring of old houses this is a matter of importance, the indiscriminate cutting away of joists in such property for the purpose of installing wood casing being a practice greatly to be deprecated.

Where it may be desired to light from points on ceilings and it is found impossible to run wire between the ceiling and the floor above, a "Stannos" wire may be run across the face of the ceiling. This would be impracticable unless a closely sheathed wire is employed, as otherwise, in course of time, the wire would show a tendency to sag.

"Stannos" wire being enclosed in a copper sheath possesses the important characteristic of being proof against water, damp, and the attacks of rats and mice, trouble arising from the latter cause being far from infrequent where other forms of wiring have been installed. It is, therefore, particularly suitable for wiring cellars, outhouses, etc.

The "Stannos" system has been very largely adopted for every class of building ranging from small cottage property to large country seats, both of modern construction and of antiquity and historical interest. Recently it was selected and installed in the carrying out of a modernized scheme of lighting the markets at Covent Garden, and has been employed successfully in the electric lighting of many large institutions, schools, churches, hospitals, etc.

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Publications.

“The Designers of Our Buildings.”

It is the burden of Mr. W. J. Locke's complaint, in his “Foreword” to Mr. L. Cope Cornford's book bearing the above-quoted title, that our buildings and their designers are insufficiently regarded. Mr. Locke ingeniously claims for himself and for Mr. Cornford a certain “duality of perspective.” Mr. Locke writes as “a layman sitting as executive officer in the very centre of the congregate activities of the architectural profession” [“congregate activities” is good—at least as good as “mobled queen”]. He continues: “Away from the Institute I pursued my own private avocations remote from architecture. In this way I became, to all intents and purposes, both the public and the architect. Mr. Cope Cornford is also invested with this duality of perspective, with the difference that he was professionally trained as an architect, but abandoned the profession for that of literature” (he was articulated to Mr. John W. Simpson, to whom the book is dedicated). In which capacity does Mr. Locke speak—as an architect or as the public?—when he adds: “Between the public and the architect, unfortunately, yawns a great gulf from which arises a strange mist. The most ignorant man sees a picture, and he knows that some one man has painted it; he hears a piece of music, and he knows that some one man has composed it; he reads a book, and he knows that some one man has written it. He sees a great building rear itself, stone by stone, at the corner of a familiar thoroughfare, and it never enters his silly head to realize that some one man has designed it.” And in which character of three that he confesses to having assumed does he speak these lines?—“The degraded novelist goads his publisher to advertise him all over the place, and thus gets his name known.” Certainly Mr. Locke must be credited with inner knowledge on this subject also, and therefore may not be contradicted, otherwise we should have felt ourselves in a position to assure him that the novelist W. J. Locke “got his name known” by a much more dignified process. But then he is not a “degraded” novelist, but one who has done more than any other fiction-writer of the present day to elevate and adorn the gentle craft that he so successfully and so joyously pursues.

That, however, is another story (may we have many another from W. J. Locke), and the real question he raises in his Foreword is: Should architects advertise? He seems to think they should, but he does not commit himself to a positive pronouncement on that issue. He does not halt, however, in the opinion that the newspapers should certainly give more attention to architects and architecture than they ever do. They neglect the subject habitually and shamelessly, because, Mr. Locke thinks, they believe, rightly or wrongly, that the public do not care for it. That may be, for the average journalist, a sufficient pretext for ignoring architecture; but it is a painfully sordid one; and against it can be set many considerations that, in a civilized community, ought not to be left out of account, but need not be enumerated here.

Mr. Cope Cornford's book is a powerful persuasive that, no matter what sceptical journalists may assume to the contrary, architecture is really and truly one of the “things that count,” and that various persons have achieved eminence in it. To propagate that article of faith and credence he summarizes or outlines the annals of the Royal Institute of British Architects, and has adorned his book with nine portraits of distinguished

architects of different types and periods, beginning with Inigo Jones (1573–1652) and ending with Alfred Waterhouse (1830–1905). Of intermediate dates are Wren, Chambers, Soane, Barry, Scott, Garnier, and Penrose; and facing each portrait is the briefest possible statement of the architect's title to fame. It is no inconsiderable merit of the book that it is terse and readable throughout, so that a busy man could assimilate it in the course of a single journey to or from town, and would thereby be much the wiser about architects and architecture, and much more favourably disposed towards both. It would be his own fault if he did not derive from Mr. Cornford's book a less hazy understanding of the functions and aims of the Institute, and of the influence it exercises, through architecture, upon the community—which, after all, it exists to serve; and by the degree of its success or failure in this service—hygienic, economic, æsthetic, and (in a certain sense) moral—it stands to be judged.

This book should enjoy the widest possible circulation among the general public as well as among architects; for wherever it goes it will delicately but impressively commend architecture as a subject of rational interest. About the Designers of our Buildings there is no longer any excuse for remaining as blankly ignorant as most laymen unhappily are for lack of such an easily accessible and pleasantly inviting source of information.

“The Designers of Our Buildings.” By L. Cope Cornford. With a Foreword by William J. Locke. London: R.I.B.A., 9 Conduit Street, W. Price 5s.

Sir Reginald Blomfield on Greek Architecture.

To “The Legacy of Greece,” a collection of essays by acknowledged authorities on various aspects of Greek achievement, edited by R. W. Livingstone of Corpus, whose book on the Greek Genius will be familiar to many, Sir Reginald Blomfield contributes the chapter on Architecture. It is, we hope, a sign of the times that an architect rather than an archæologist should be asked to write on architecture. And readers of the book will have no reason to regret it. Sir Reginald handles this intricate and elusive subject with a breadth and directness which make it almost simple, and yet with a sympathy and fervour which reveal the artist behind the scholar.

The spirit of Dorian architecture of the sixth and fifth centuries arose like a wind, man knows not whence, and is gone. It has little or no affinity with Minoan or Mycenæan building, the gold and barbaric gleam that Homer knew, and but little with all the loaded masonry of Egypt. “What the Greeks did was to formulate a rhythmical architecture in which each part stood in a definite and considered relation to the whole, so that even in their ruined state these Doric temples give an irresistible impression of a great idea, a great architectural epic, in which each detail, however beautiful, was subordinated to the unity of the conception as a whole. It is this abstract quality which lifts Greek Doric so far above the ambitious art of later ages, and, indeed, above all but the very finest work of any period of architecture.”

In their continually chastening development of the Doric order, mind following mind along the same road, they brought

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to its fullest perfection the temple form, in which they were almost exclusively interested. "They set up a standard of attainment in pure form which no subsequent architecture has ever been able to reach."

Architecture for the Greek of the days of Pericles was at its highest the expression of idea in a subtlety of three dimensions. It was not the inspired solving of a problem of building such as later gave rise to dome and vault and bridge. Indeed, the Greeks were not great builders, but they had for a short while a mind which sang in tune with great harmonies; and without in their vocabulary having a word for Art, or in their polity paying much honour to artists, they for a little span achieved what man has never since achieved, without fuss or clamour or personal advertisement, standing "upon the ancient ways, patient and serene, moving steadily to the appointed end."

That we cannot "revive" Greek architecture, any more than Greek tragedy or the city-state, is not to say we can learn nothing from it. "The lesson of the Parthenon is the lesson of a steadfast vision of beauty, held high above individual effort and failure, realizing itself not in complex detail or calculated eccentricity, but in a serene and exquisite simplicity of form." It teaches that the future lies not with the mind that is impatient to destroy, but with the mind that is patient to follow what is great in the past, till he haply finds himself in his turn privileged to bring his own small *ἔργον* to the festival.

W. G. N.

"The Legacy of Greece." Edited by R. W. Livingstone. Oxford: Clarendon Press. Price 7s. 6d.

Lutyens Houses and Gardens.

Sir Edwin Lutyens is almost as fortunate in finding so skilful and so sympathetic an interpreter as Sir Lawrence Weaver as he was in winning the hearts of the people by designing the Cenotaph. That eulogy rather than criticism is the intention in the charming book before us is perfectly natural, and even commendable; in the circumstances, was rather inevitable. In love and in friendship, one does not criticize.

Yet admiration, judiciously expressed, is criticism of a sort. Or those who will may call it appreciation. Certainly in this book it never for a single moment degenerates into mere adulation. Our author sincerely admires Sir Edwin's work—as who does not?—but never waxes ecstatic about it, and therefore never repels the assent he would fain attract. Frankly acknowledging the difficulty of dealing critically with the work of a living artist, he steadily refrains from enforcing "the rigour of the game," while, however, by no means omitting to notice such faults or blemishes as occasionally obtrude themselves. He will never praise what he does not honestly admire, and he never makes the mere enthusiast's mistake of claiming for his hero an inhuman immunity from mistakes. "Hero" is not an extravagantly inappropriate word; for here we have an architect who, while barely turned fifty, has attained to all the honours much beyond which the profession can scarcely carry its most favoured sons—Royal Gold Medallist, Royal Academician, Knight Bachelor, popularity beyond that of all his confrères. And now a competent hand has supplied the demand for a detailed account of his works. Whether our author quite maintains the high standard of delicately just expression for which no contemporary writer on architectural subjects excels him, becomes a question when he asserts that the Cenotaph "made joy in fine architecture a possession of the people." But does the Cenotaph evoke joy in fine architecture, or joy of any sort in the sense in which "joy" is commonly understood? That the Cenotaph is a prepotent example of grave dignity

cannot be denied; but surely the popular appreciation of it was hardly æsthetic—was emotional, rather, but nevertheless a tribute, all the more valuable for being spontaneous and uncritical, to the exquisite adaptability of architecture to the expression of supreme human feeling, evoking, let it be supposed, the sort of "joy" our author has in mind.

However, the author's rare literary craftsmanship never for a moment fails him. His writing—if he will forgive us for applying to it a happy phrase in which he extols the work of Sir E. Lutyens—is always the "marriage of fine design with just sense of materials." Not infrequently he narrowly escapes epigram, as when he remarks, casually but irrefragably, that "the Greek spirit is an affair of ideals rather than of mouldings." And this could hardly have been better expressed: "For all his faithfulness to tradition, Sir Edwin impresses on his work a personal quality that is unmistakable and that eludes the copyist." So also, by good hap, does Sir Lawrence; wherein Sir Edwin is doubly fortunate—in his work and in his eulogist.

J. F. McR.

"Lutyens Houses and Gardens." By Lawrence Weaver. London: "Country Life," Ltd., 20 Tavistock Street, Covent Garden, E.C.2, and George Newnes, Ltd., 8-11 Southampton Street, Strand, W.C.2. Price 10s. 6d. net.

Art in the Stone Age.

Mr. and Mrs. Quennell have had the rare felicity to discover an insufficiently realized educational need, and to meet it with entire adequacy. Until they took it in hand, history had been too largely an affair of Kings and Chronicles. Mr. and Mrs. Quennell dealt with Everyday Things, in which everybody could take an interest without compulsion from without or affectation from within—about which, indeed, everybody was found to be hungering and thirsting for information. Having invented this "more excellent way" of presentment—of rendering pleasant the subjects that other writers had either made penal in the perusal or had altogether neglected—it was inevitable that the authors should continue along the trail they had blazed; and they have now adapted their excellent popularizing method to "Everyday Life in the Old Stone Age." "Old" is not pleonastic, and needs no defence. What is of importance is that the book will make plain to many thousands (no doubt) what the expression "Stone Age" really implies. It shows, with quite extraordinary lucidity, primitive man "in his habit as he lived," whether that habit be taken in the narrow sense of clothing—in this case, of course, the skins of animals—or whether it be allowed the wider meaning of manner and custom. The authors relate in clear and simple language, and, we are assured, with commendable accuracy, nearly all that is known of primitive man—how he hunted and fished, how he built his crude means of shelter, made fire, contrived rude implements of the chase, set cunning snares for big game that with his primitive weapons he did not dare to encounter in the open, made tools for cutting and hammering, scratched on the scraped bones of his prey, or on the walls of his cave, clever pictures of the animals he hunted—the boar, the bison, and the deer. Not only did he scratch, he painted also, say our authors (and the passage will serve as a specimen of their admirably clear method): "The Magdalenian period marked the highest development of the art of prehistoric man. The paintings are of astonishing merit. Without being great sticklers for detail, these old painters caught the very spirit of the animals they painted. The mammoth swings along alive from the tip of his trunk to the end of his tufted tail. The bison and the boar charge; the reindeer and red deer move in a slow, easy canter. The drawings are proof of the immensely developed power of



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detailed observation which came to the hunter as part of his craft, and which is different from the sympathy shown in later days, when animals were domesticated. The artists of those days used reds and browns, blacks and yellows, and were clever at producing high lights, half tones, and shadow. They appear to have started with a black outline, and then to have filled in the body of the work, adding tone, or wiping away colour to get the effect of lights. The figures are often of life-size, and their vigour makes us wish that we could draw animals in such a living way. M. Daleau has found in France red oxide of iron which formed the basis of one of the colours, the pestles with which it was ground, and the shoulder-blades (of animals) that served as palettes. Brushes were used, and would not have been difficult to make. The paints were carried in little tubes made of reindeer horn. . . . The Magdalenian engravings on ivory, sometimes on the handles of their shaft-straighteners, were just as wonderful as the paintings."

The vivacity of these prehistoric drawings loses nothing in the very clever reproductions of them that Mrs. Quennell has made for the book, which is adorned with copious and extremely

interesting illustrations of various phases of life in the Stone Age, many of which, when she uses them as "properties" in some vigorous composition illustrating sights and scenes, life and movement, owe as much to the artist's sympathetic imagination as to her skill in drawing. Even more than the text of the book, they contribute to a vivid understanding of the essential characteristics of the "dark backward and abysm of time."

"Everyday Life in the Old Stone Age" realizes its title, indeed, with a thoroughness that would have been impossible to less talented and less conscientious workers, and it conveys in most agreeable and attractive form information that, while it was greatly needed, had been hitherto thought inseparable from dullness and insipidity. That Mr. and Mrs. Quennell have made so fascinating a book out of such unpromising materials is a triumph of authorship.

"Everyday Life in the Old Stone Age." Written and Illustrated by Marjorie and C. H. B. Quennell. London: B. T. Batsford, Ltd. Price 5s. net.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Austria's Gobelins Tapestries.

France and England having refused Austria a loan, granted her permission to sell the famous Gobelins tapestries and other State-owned works of art in order to raise much needed funds. These tapestries are 900 in number, and constitute what is admittedly the finest collection of the kind in the world. As we write, the fate of the tapestries is still undecided.

A Better Year for Fine Art Dealers.

There was a pleasant air of optimism about the speeches at the "Coming of Age Festival Dinner" of the representatives of the Fine Art Trade and Provident Institution, held at the Holborn Restaurant. It was generally admitted that the trade in pictures and recently published engravings had never experienced a worse year than during 1921; political unrest and high taxation being responsible. The chairman thought there was every indication that the trade had passed through its worst period of stagnation, and that the prospects for a good year were excellent.

Rebuilding of Reims.

It is reported by a recent visitor to Reims Cathedral that work has commenced inside on the gaping holes of the vaulting and on such exterior pinnacles as are in an unstable condition. It is hoped that in two years the church as far as the sanctuary will be available for service, and that within ten years the whole cathedral will be open for public worship. Externally, nothing will be done till then, except to preserve the structure. Now that it is possible to examine the statuary and decoration the vast extent of the damage must strike every visitor. The "Smiling Angel" and the beautiful "Beau Dieu de Reims" no longer look down from their niches—the heads of both have gone. The delicate shafts of the pinnacles on the buttresses are in many cases severed. The entire high-pitched roof was burnt. The French Government are spending two and a half million francs yearly on the work of reparation, and the Car-

dinal Lucon, who never left Reims during the war, and now at eighty-one is as vigorous as a man half his age, entreats all lovers of one of the most precious works of art in the world to send what help they can.

Fire in Auch Cathedral.

At four o'clock on the morning of 18 December it was discovered that one of the towers of the Cathedral Church of Sainte Marie, considered to be one of the finest ecclesiastical buildings of Southern France, was on fire. In spite of all the efforts of the firemen the flames spread rapidly, and both the tower and the belfry above it were completely destroyed, while the bells were subsequently discovered in a partly melted condition amongst the debris. The cause of the fire is unknown.

Royal Academy Winter Exhibition.

The exhibition of the works of recently deceased Royal Academicians, which was opened at Burlington House at the beginning of January, is to the eye much what the Gilbert and Sullivan operas have been to the ear—a revival of old fond memories. Old favourites that, they having been acquired for unknown private houses, one dared not hope to see again, afforded us the joy of recognition. The Corporation of London has lent to the Royal Academy the late Sir Edward Poynter's picture "Israel in Egypt," and also "The Return of the City Imperial Volunteers," by J. H. F. Bacon, A.R.A. Sir Edward's noble "Visit to Aesculapius" is also there, a loan from the Tate Gallery. There are, too, some fine examples of Sir W. B. Richmond's truly dignified work; Hubert Herkomer's "Last Muster" has not lost its old power of pathos; portraits by Charles Furse confirm one's earlier conviction of his mastery in that kind; and the portraits by Arthur Hacker renew one's conviction that his art was never overrated. And there is magic in the mere names of Peter Graham, Napier Hemy, J. MacWhirter, Alfred Parsons, Sir Alfred East, Frank Bramley, Briton Rivière, Marcus Stone, and J. W. Waterhouse.



"Waterloo Place." From an original by Francis Dodd.

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THE ARCHITECTURAL REVIEW.

The Manitoba Parliament Building.

With reference to the article on the Manitoba Parliament Building which appeared in the January issue of THE ARCHITECTURAL REVIEW, the whole of the windows for this building were supplied by Messrs. Henry Hope and Sons, Ltd., Birmingham.

Messrs. Shannon, Ltd.

The Shannon, Ltd., are holding an important sale of library and office desks which should be of considerable interest to our readers, and the lover of high-quality furniture has a chance this month of securing a really good desk at a low price. The Shannon object is, we understand, to promote the use of better grade equipment by throwing on the market a large number of many different patterns of desks. Some hundreds of people will be able to secure bargains, and the new venture will undoubtedly prove a great success at all their branches, and particularly at the new showrooms recently opened at 57-9 Victoria Street, Westminster.

British Museum War Memorial.

The war memorial of the British Museum was unveiled on 10 December 1921 by Viscount Ullswater and dedicated by the Archbishop of Canterbury. The Archbishop is one of the official and nominating trustees of the museum, and as the Speaker of the House of Commons, Viscount Ullswater held the same position for many years. The memorial is unique in style. It consists merely of an inscription and the names of the fallen cut high up on one of the great pilasters of the museum façade. The form of the letters used is that in the inscription on the Trajan Column. The inscription was cut by Mr. Eric Gill.

A Wealthy Building Patron.

Mr. Walter Morrison, of Malham Tarn, Langcliffe, who died on 18 December, at Sidmouth, at the age of eighty-five, was the possessor of enormous wealth (he was a "multi-millionaire") and had given large benefactions for such purposes as the endowment of the Bodleian (£50,000), and the promotion of the studies of Egyptology and agriculture (three sums of £10,000), and he had offered to defray the expense of rebuilding Balliol College, Oxford. He had sat in the House of Commons, first for Plymouth and afterwards for the Skipton division of Yorkshire, and was an original member of the Improved Industrial Dwellings Company. His elder brothers, Alfred and Charles, whom he survived by many years, were the well-known collectors of works of art.

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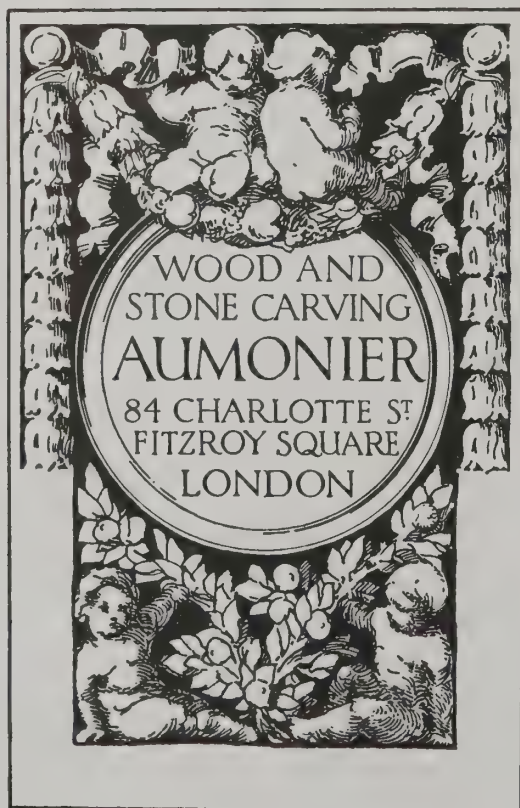
Society of Painter-Etchers.

At a meeting of the council held on 6 January the following were elected associates of the Royal Society of Painter-Etchers and Engravers: Messrs. Henry Rushbury, John Wheatley, Francis Dodd, Robert S. Austin, Norman Janes, R. C. Peter, John F. Greenwood, Charles W. Taylor, and John C. Moody. Mr. Claude A. Shepperson, A.R.A., A.R.W.S., who had achieved much distinction as a "Punch" artist, was elected an associate of the society only a few days before his death.

A Beautiful Greek Statue.

World-wide attention has been attracted to a beautiful ancient Greek statue, now one of the glories of the Berlin Museum, by the admiration of Anatole France. The famous French writer saw the statue during his recent visit to Germany. His enthusiastic description of it on his return has made the fame of the goddess, but she was well known already to museum experts and to amateurs. Many people had seen her in the antiquity shop in Paris whence the Germans by wily arts obtained her at the height of the war. The history of the statue is interesting. It was first heard of in the gallery of Herr Hirsch, a German dealer, in Paris in the spring of 1914. It is said that the ex-Empress Eugénie discovered it there, and was so taken with the serene beauty of the goddess that whenever she passed through Paris she laid a bunch of violets at her feet. The German dealer left Paris at the outbreak of the war, and the Demeter—as she is usually called, without satisfactory evidence—was seized by the French Government as enemy property. The story goes that Herr Hirsch arranged with an

Italian dealer to claim the statue as his own, and this claim was admitted in the French courts. The goddess was allowed to leave France for Switzerland, but was quickly sent to Germany. The Berlin Museum paid a million marks (£50,000 at that time) for the statue. This happened in December 1915, and it may be considered to the credit of the German authorities that they should have spent that large sum on a work of art at the height of the war. There has been some criticism in the French press of the failure of the French Government to secure the goddess for the Louvre. M. d'Estournelles de Constant, the Director of the National Museums, has explained that in pre-war days the Louvre authorities tried to buy the statue from Herr Hirsch; but the price asked, a million and a half francs, was too high. The existence of the statue became known to the British Museum soon after it was acquired by Berlin, and photographs were shown at the Hellenic Society in London in 1916. The statue is perhaps the most important known example of the late Archaic period. It is one of the ripest and freest of Archaic statues, and belongs to a date rather earlier than 480 B.C., which is the date officially adopted in Berlin. The statue is supposed to have been found on the site of the Greek colony of Locri in South Italy—not Locri in Greece, as has been stated. In the lack of every kind of attribute it is impossible to say what goddess is represented. She may be Aphrodite or Hera or Persephone, or simply the patron goddess of the town. Originally she may have held distinguishing attributes in her outstretched hands—poppy-heads, or ears of corn, or pomegranate blossoms. Her secret will never be known. She sits serenely with her remote, delicate smile, a relic of Greek art on the eve of its sudden and perfect flowering.



Publications.

"The Palace of Minos"

THAT there was a brilliant civilization on Greek soil before the coming of the Greeks has been known ever since Schliemann, full of a simple faith in the historical truth of the Homeric poems, put in his spade at Troy, Tiryns, and Mycenæ, and brought to light their ancient tombs and palaces, and above all the rich treasures of gold cups and jewels which now dazzle the eyes of visitors to the Museum at Athens, and show us, however much or little we may believe in the tale of Troy divine, that Homer certainly knew his facts when he spoke of Mycenæ as the city of abundant gold. But one of the great mythical cities of early Greece Schliemann was not able to touch; the exploration of the Cretan Knossos was reserved for the author of this book, an excavator of equal enthusiasm and, it is no disparagement to his predecessor to say, of incomparably greater skill and learning.

Schliemann's conclusions naturally were that this civilization, then called Mycenæan, was native to the mainland of Greece, with extensions to the islands. The researches of Sir Arthur Evans and of others who have followed him have shown abundantly that this mainland culture was not indigenous, but an importation from Crete, and further that it only began at a time when the Cretan culture had already been in existence for centuries; in short, that from 3400 B.C. to 1200 B.C., the more than two millennia which elapsed between the end of the Stone Age and the beginning of the Iron Age and of Greek civilization, there were in Crete brilliant and wealthy cities in which the arts flourished exceedingly, and that it was only about 1700 B.C. that this culture spread to Greece and the great cities there, Tiryns, Mycenæ, and the others, and even that to many of the finest things found at Mycenæ must be ascribed a Cretan origin. To this Cretan culture Sir Arthur Evans has given the name Minoan, calling it after the great Priest-King Minos, who at the dawn of Greek history ruled at Knossos with his queen Pasiphæ and his daughter Ariadne, the princess with the fair tresses for whom Homer tells us the artist Dædalus worked, making a fair dancing-floor, such as has now actually been found at Knossos. It was an intuition that in Crete would be found an early system of writing that led the explorer

to the fabled island of Minos, for he saw that the engraved seal-stones of Crete bear not only ornamental designs, but actual hieroglyphic characters. This conjecture was from the very first year of the work at Knossos justified to the full. In his first report in 1900 he wrote that "the curious signs on the gypsum blocks of the palace seemed to have a bearing on the special object of my investigations, the existence, namely, in Crete, of a prehistoric system of writing," and the discovery on or near the site of a steatite bead-seal with linear characters was of good omen. Nor was it many days before a series of scripts

were discovered—a hieroglyphic system, and after it two distinct sets of linear signs preserved for the most part upon clay tablets. These writings have not been read, though the purport of many of the signs has been made out with some certainty. But for our present purpose it is the architecture of Knossos and its graphic arts that are of more interest, and it is to an account of these as they were practised not only at Knossos, but all over Minoan Crete, that the greater part of the present volume is devoted. For although Knossos was the first site to be dug and will always remain the most important, yet everywhere in the eastern half of Crete Minoan sites have been found and excavated by British, American, Greek, and Italian archaeologists—palaces like Knossos and Phæstos, towns like Gournia, cemeteries of many types, and sacred caves and hill sanctuaries. All have yielded rich store of works of art—painted vases, carved ivories, bronzes, fresco paintings,



A VASE WITH PALM TREES.

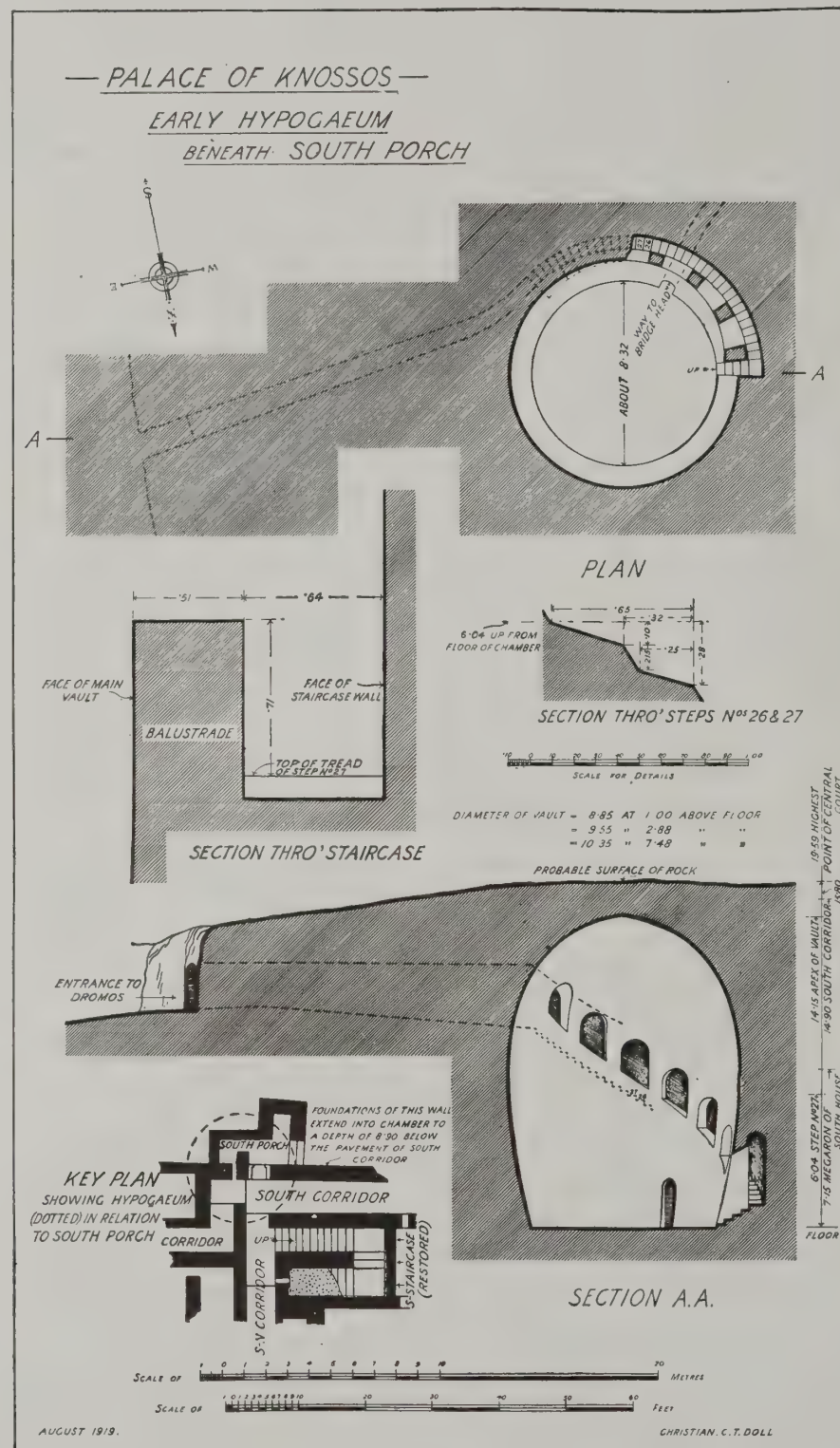
intaglio gems, stone vases, weapons, and countless other productions of native artists. And so in this book we have not merely an account of Knossos, but a general description of the whole art of Crete, its history and foreign relations. Thus we learn that the island had almost throughout close connexions with Egypt, and it is in fact mainly upon such correspondences and upon the evidence of imported and exported objects that the long chronology of Crete can be fixed with considerable closeness and certitude. Yet in spite of this influence from the imposing art of Egypt, the Minoans throughout kept their artistic independence; they borrowed, but were always able to assimilate their loans, and their own individuality was never lost. Egypt they treated as they treated the world of natural forms, as a source of ideas and motives to help them in their own creations.

THE ARCHITECTURAL REVIEW.

Of the history of the Palace of Knossos and its art, only the first part is given in this volume, and of the nine main periods into which the author divides the long course of Minoan history, the early, middle, and the late Minoan, each distinguished again as I, II, and III, only the early and middle periods are described. The rest is to follow in a second volume on Late Minoan I and II, and in a third and smaller volume on Late Minoan III. This last is to include elaborate plans and sections of the palace. Their great building, which covers some six acres on the sloping side of a valley about four miles from the sea to the south of the modern town of Candia, formed an imposing pile, planned as a series of more or less independent *insulae* round a large rectangular central court. Its earlier structures go back to something like 2000 B.C., but the site had been inhabited for centuries before this, for below all the Minoan remains there is a stratum, in some places as much as twelve metres thick, of debris from neolithic settlements; and this carries us back to a very remote antiquity indeed. But besides these humble dwellings, there are signs that before the present palace there was an important building on the site, which must go back to the earliest part of the bronze age. Of this we have left the remains of two great *hypogæa*, one of which was sufficiently well preserved to enable the drawings to be made which we reproduce here. Its winding descent can only be compared to the great well constructed at Orvieto by Antonio da San Gallo. Its function was apparently that of a secret but defensible entrance from below to a building higher up on the sloping side of the hill. The palace which was built after the period of the *hypogæa* was at least once destroyed and rebuilt and continually modified; but in spite of whatever political events lie behind these destructions, the general course of Minoan culture was unbroken. The great building with its courts, its light wells, its great stairway of certainly not less than five flights, its careful system of drainage, its great halls

Painted in fresco, is even in its ruins most impressive. So intricate is its plan that Sir Arthur Evans considers that when the Greeks came to Crete at the end of the bronze age and saw its wonderful ruins with the Double Axe (the Labrys) carved upon so many of its blocks and with paintings of the Minotaur upon its frescoed walls, they gave it the name of the Labyrinth, to mean first the *House of the Sacred*

Double Axe, and secondarily, a building of maze-like plan, and believed that in the mythic past it had been the den of the dreadful Bull-man, the Minotaur, the fabled offspring of a bull and the Cretan queen Pasiphaë. The clay impressions from Minoan seals and the Greek coins of Knossos show that without doubt these ideas of the Greeks were a survival from the preceding Minoan age. Considerations of space compel us to leave aside the remarkable historical and antiquarian importance of this book. To the readers of this Review the great interest will be, apart from the architectural chapters, the insight it gives into the practice by the Minoans of the graphic and applied arts, in this volume chiefly gem engraving, vase painting, and painting in fresco. The frescoes have in almost all cases fallen from the walls, but great care was used to gather up all the fragments, and it has been found possible to reconstruct many of these mural paintings, and in this material the succeeding volume will be still richer. Besides floral and arabesque themes, we have in this volume the fresco of a gatherer of crocuses in colours, another of a cat stalking birds, and fragments of large compositions introducing the human figure. For the ceramic art we are able to show



PLAN AND SECTIONS OF HYPOGÆUM.

the vase annexed, with palm trees in white on a black ground and details in a rosy terra-cotta tint. This example is typical of the Minoan manner. It may be called naturalism, but we should prefer to lay stress upon the artists' mastery of the material supplied him by nature. He studied natural forms, but in his art they seldom appear in a realistic



"Waterloo Place." From an original by Francis Dodd.

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THE ARCHITECTURAL REVIEW.

shape; rather they are the basis upon which a design is made, in which sometimes natural forms are combined with quite abstract curves. This remarkable tendency of the Cretan artists is what Sir Arthur aptly calls (p. 499) "the Minoan faculty of adapting natural forms to symmetrical design." The intaglio gems show another side of the same artistic skill. There is no attempt here by microscopically fine cutting to render as much detail as possible; rather the subject is treated in such a way as to produce a design naturally small. With such intaglio there is no sense of cramped space, nor again does the work demand to be magnified in order to produce its full effect. The work on the best Greek coins is of the same character. The Minoans, we may remark in passing, did not make use of coins, although there is every sign that their trade, especially in oil, was extensive.

In "The Palace of Minos at Knossos" this art of Crete is for the first time presented as a consecutive whole. In part it has, of course, been known for twenty years by the earlier reports of the work at Knossos in the "Annual of the British School at Athens," and the accounts given of other excavations in various books and periodicals. But here we have the first volume of an account of the most important of all these excavations, and this so fully illustrated by references to other sites and to other cultures, of Egypt, of Anatolia, and of the Mediterranean, in the widest sense, that it gives us a comprehensive view of the whole subject, and all this by the man who first divined that there was this culture to be found and has since devoted himself to its elucidation. Of the art itself it may be said that nothing so original and at the same time so homogeneous and consistent has been brought into the circle of European experience since the art of the Japanese was revealed to the Western world, and all designers would do well to study the drawings and photographs in this book. From our own knowledge of the work at Knossos we can say that the next volume will exceed even this one in the richness of the material, and its arrival will be looked for with the utmost eagerness. The author, and with him his architects and artists, and not least the publishers of this noble work, are heartily to be congratulated upon the appearance of this first volume.

R. M. DAWKINS.

"The Palace of Minos": A comparative Account of the successive Stages of the Early Cretan Civilization as illustrated by the Discoveries at Knossos. By Sir Arthur Evans, D.Litt., etc. Volume I: The Neolithic and Early and Middle Minoan Ages, with 542 figures in the text, plans, tables, coloured and supplementary plates. Macmillan and Co., Ltd. pp. xxiv, 721.

Fletcher's History of Architecture.

That Sir Banister Fletcher's "History of Architecture on the Comparative Method" has reached a sixth edition is not surprising. It contains within relatively small compass an enormous amount of information, judiciously shorn of all

superfluities except a few—a very few—"elegant extracts" from the poets, which the student may resent as intrusive, or may, on the contrary, welcome as a relief from the severely businesslike air pervading a book in which the compression mocks that effected by hydraulic packing and baling. And yet the book is quite readable in both the mental and the physical sense, for the writing is not crabbed, and the type and illustrations are not cramped. Although the type and the illustrations are necessarily rather small, both are as distinct as eye could desire; and this is equally true of the pictures whether they represent a simple figure like that of the outdoor pulpit at Magdalen College, Oxford, or crowded refinements of detail as in the north porch of Chartres Cathedral.

Naturally, so much matter and so many pictures could not have been compressed well within a thousand pages, as they have been, unless the author had followed some carefully elaborated system. A table prefixed to the book reveals the plan. Each style or type of building is treated under the following heads: 1. Influences (Geographical, Geological, Climatic, Religious, Social, Historical); 2. Architectural Character; 3. Examples; 4. Comparative Analysis (of plan, walls, openings, roofs, columns, mouldings, ornament); 5. Reference Books. No doubt the last-named item is very valuable, but its compilation must have involved much labour, and keeping the lists up to date will entail a wide outlook and keen watchfulness. The titles and authors so industriously got together should have found a place in the index, which, however, they would have greatly expanded, and there are already sixty pages of it.

In working out his scheme the author has duly co-ordinated the comparative with the evolutionary method, often tracing two or more branches to a common origin in the same stem or root, or, what is of equal value and importance, showing that they were evolved on parallel lines from distinct prototypes. The evolutionary principle is illustrated graphically where the subject admits; for example, in the case of Gothic vaulting, in which the evolution from the simple wagon vault to the complex intersecting vaults is shown step by step in lucid diagrams occupying two pages. Graphically, also, many pages of photographs of models show the evolution, the likeness, or the unlikeness, of the great cathedrals; and many other comparable structures or details are brought together in the same way, from early temples to recent town-halls. "Examine and compare" is a sound principle, and in adapting it to architecture the author has been both fortunate in his subject and lucid in his exposition. His book is encyclopædic in character, and may be used with equal advantage as a text-book for study or as a work of reference of unusual competence and comprehensiveness.

"A History of Architecture on the Comparative Method, for Students, Craftsmen, and Amateurs." By Sir Banister Fletcher, F.R.I.B.A., etc., etc. Sixth edition, re-written and enlarged. With about three thousand five hundred illustrations. London: B. T. Batsford, Ltd., 94 High Holborn. Price £2 2s. net.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Shakespeare Theatre Projects.

It would seem that the Shakespeare Memorial Theatre project was not killed by the war. It only sleeps. Its continued existence was affirmed by Mr. Bernard Shaw in a reply to an invitation to attend a meeting to discuss the

provision in London of a theatre for the presentation of Shakespeare's plays. Apparently the new movement does not contemplate building a new theatre, but to rent an old one, and its promoters have expressed a desire to associate themselves with the Memorial Theatre movement when that revives.

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Three New R.A.'s.

At a general assembly of Academicians and Associates of the Royal Academy of Arts held on 9 February Mr. Henry Alfred Pegram, A.R.A., sculptor, Mr. Maurice Greiffenhagen, A.R.A., painter, and Mr. Robert Anning Bell, A.R.A., painter, were elected Royal Academicians.

"Theatre-craft."

Writing in "The Times" about the Amsterdam International Exhibition of Theatre Art and Craft, Mr. Gordon Craig pays a glowing tribute to the architect who housed it. "I suppose," writes Mr. Craig, "there must be nearly a thousand exhibits, and more than four hundred have been rejected. These exhibits are hung in nine large rooms which have been transformed from rather drab and melancholy places into a kind of theatre palace—a dream palace of yellow rooms, purple rooms, grey rooms, black and red rooms. For this splendid setting we artists have all to thank Wijdeveld, the architect, a young man of genius, of an astounding energy." This architect contributed to the exhibition plans, drawings, and a large model for the new Amsterdam Theatre.

The R.I.B.A. Royal Gold Medal.

At a meeting of the Royal Institute of British Architects it has been announced that the Council has decided to submit to the King the name of Mr. Thomas Hastings, of New York, as a fit recipient of the Royal Gold Medal for Architecture for the current year. Mr. Hastings, who was born in 1860,

graduated at the Ecole des Beaux-Arts, Paris, in 1884, when he entered into partnership in the firm of Carrère and Hastings. Mr. Hastings is a member of the American Academy of Arts and Letters, and a Chevalier of the Legion of Honour, and has taken a very active interest in architectural education in America. He is one of the founders of the American Society of Beaux-Arts Architects, was president of the Architectural League of New York, and is keenly interested in the American Academy of Arts and Letters, and in several similar institutions.

Vernon House, Park Place, St. James's.

The builders' and joiners' work was carried out by Messrs. Colls, of 5 Coleman Street, E.C.1, while with the decorative work—all of which was carried out from the drawings of Sir Ambrose Poynter—the following were concerned:—The modelling of the plaster-work in the dining-room and the marble mantelpieces in the dining-room and drawing-room, as well as the external stone carving, was the work of Mr. J. W. Rollins. The rest of the modelling was executed by Mr. Madeline, and carried out, as far as the drawing-room was concerned, by Messrs. Veronese, while the very delicate gilt work of the boudoir was executed by Messrs. Bessant. The whole of the metal work, including door handles, electric-light switches, grates, firebacks, and the bronze firedogs and branches was carried out by W. Bainbridge Reynolds, Ltd., while Messrs. Aumonier were responsible for the wood-carving. The silk for the drawing-room and boudoir was specially woven for these rooms.



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Louvain University

By the will of a philanthropist at Tournai, the University of Louvain will receive the sum of 1,055,000 fr. (£20,000) to construct a building devoted to cancer research.

A Tudor Manor in Worcestershire.

Rous Lench Court, in the Vale of Evesham, is one of the latest of the fine old mansions to come into the property market. It is said to be one of the most perfect existing examples of the half-timber work of the Early Tudor period. The interior is rich in oak panelling, beamed and panelled ceilings, and carved chimneypieces. Its yew avenue, which was planted in 1480, is believed to be "one of the grandest in the country."

London's Private Wells.

It is rather tantalizing to remember that while London is threatened with a compulsory restriction in its use of water there are still many underground supplies which are no longer available. Here and there about the City are old buildings which have their private wells, dating back, like the one near Ludgate Circus, to the sixteenth century or earlier, but most of them have fallen into disuse. The Bank of England supplies itself from two wells of recent construction. It used to draw on the New River Company's water, but now it provides itself from the wells in Well Yard, from which a store is pumped into the cisterns for the day's use. The staff is proud of its cool, sweet water. Australia House has been rather unfortunate with its private well, for something went wrong, and experts called in from England and Australia to advise could not for a long time find out where the trouble lay, and,

after all, the great building had to be connected with the main, though the well is in full action now. The Bush Building, next door, is sinking its own well, and may be able to profit by Australia's experience and start with a good supply. The old Roman bath dating from Vespasian's time is almost opposite the Bush Building in an alley off the Strand, and the flow of icy-cold water from a spring beneath it was not affected by the drought, which dried up so many of the Thames valley springs. The most famous of all London's wells used to supply the Aldgate pump; but, while the old stonework remains, it is New River water that is pumped out.

Historic Tapestry for the Louvre.

Among the many treasures now being dispersed as the result of the sale of the collection formerly belonging to the Vicomte de Reiset is a curious and rare piece of tapestry representing the battle of Jarnac, 1569. Among the figures shown is the Prince de Condé, father of the great Condé, struggling under his horse on the ground. The tapestry is 21 ft. 5 in. wide, and 10 ft. 3 in. high; it is in an excellent state of preservation, and its only defect is that the upper border is missing. It formed part of a series of twenty-seven tapestries made at the Château de Cadillac, near Bordeaux, by order of the Duc d'Epéron, a favourite of Henri III. The whole series was bought by Louis XIV at the sale of the effects of a Duc d'Epéron in 1682, and figured on the list of Crown furniture until 1789. During the Revolution the tapestries disappeared, and only one was re-discovered, in 1897, at the sale of Baron Pichon's collection, when it was bought by the Vicomte de Reiset. The price paid by the Louvre authorities for the tapestry is 50,000 fr. (£1,000).

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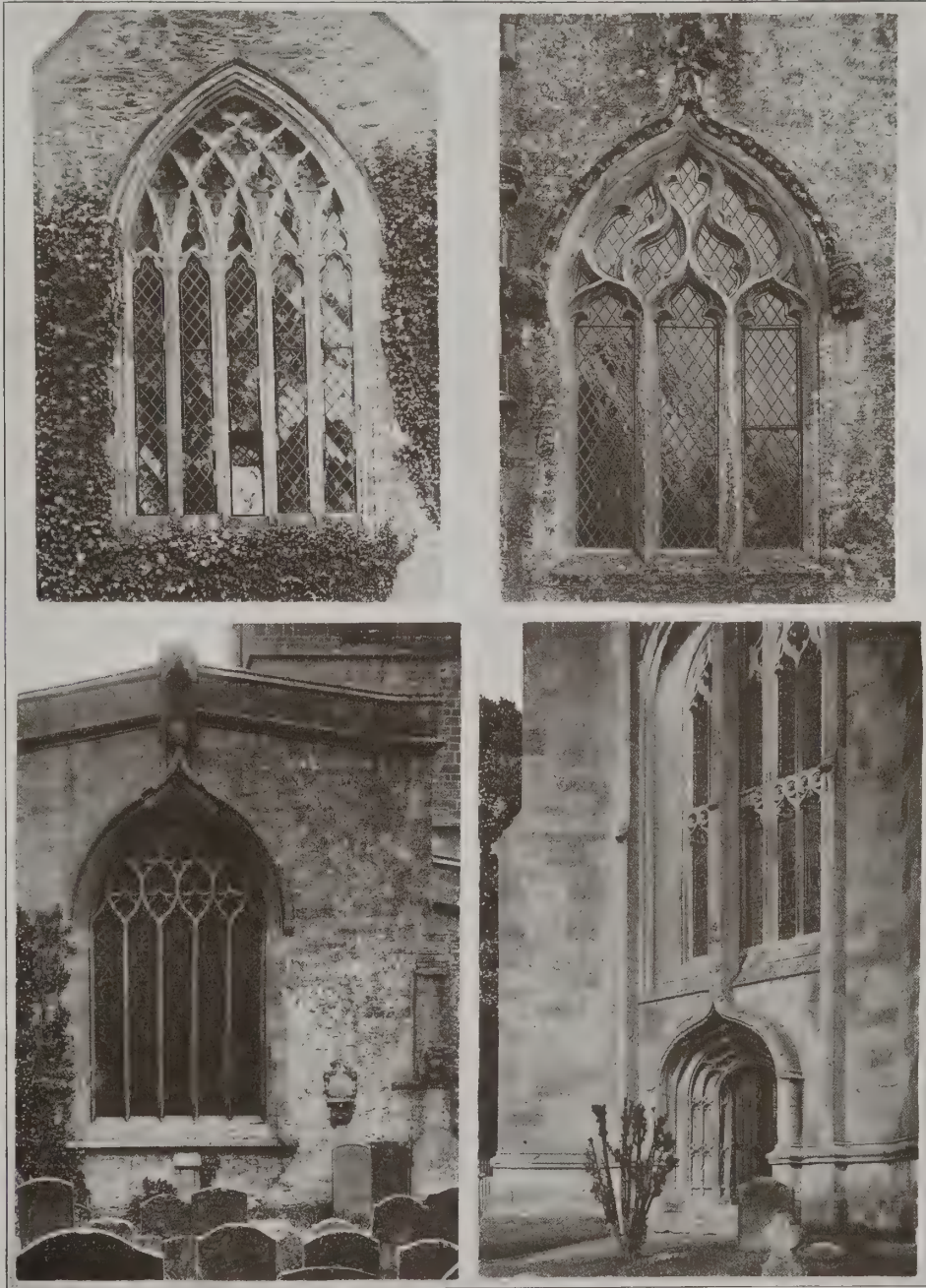
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Publications.

Ancient Cotswold Churches.

Of the many ways of constructing a book about churches Mr. and Mrs. Ulric Daubeney have taken the most interesting. They have chosen a field of observation that is well known to them, they have visited in person every old church within its bounds, they have sketched or photographed every object

Fortunate indeed were the authors in finding so fertile a field so little tilled. Cirencester, Fairford, and Burford churches have been often enough described to be so thoroughly familiar that our authors feel justified in compressing their accounts of them, to gain more space for newer material, and it is with the less-known buildings that the volume is chiefly concerned, thus contributing to knowledge rather than reiterating it.



Eastleach Martin.
Stow-on-the-Wold.

Taynton.
Chipping Campden.

that warranted the pains, and they have described with accuracy and enjoyment all the interesting things that they examined. Moreover, they have produced the results of their delightful visits in most attractive form—that of a handsome quarto volume in which clear and comely type, wide “measure,” as printers term it, and proportionately wide margins, combine to enhance greatly the pleasure of reading.

It is rather a mistake, though, to begin the book with a combined “Glossary and Introduction,” not merely because such a beginning breaks a convention, and puts the glossary where nobody will look for it, but more particularly because it blocks the way to the real readable beginning of the book, which is deferred until we reach Chapter II, page 39. Not but what the Introduction would be readable enough if it were

THE ARCHITECTURAL REVIEW.



Hailes (Caroline).

Broadway (Caroline).

Barnsley (Elizabethan).

COMMUNION TABLES.

disentangled from the Glossary, which, as a concession to custom, should have come at the end. Most certainly it is valuable in substance, but in its unusual position it is more likely to be skipped than consulted: a pity this, for a more readable "Glossary" it would be hard to indicate. In particular there is the usual diatribe against the "restorer," who, poor fool, deserves all the hard things said of him, and much more also, if Mr. Daubeny's charges can be substantiated: as no doubt they can, or they would not have been made. "Those who would excuse," says Mr. Daubeny (their existence is merely a rhetorical assumption, surely!), "should see the splendid Norman chancel-arch on a rubbish heap in [we forbear to repeat the name] — Churchyard, should examine the Saxon doorway of —, mutilated for a heating apparatus, should view the well-nigh blasphemous ugliness which 'restoration' has given in place of what was beautiful in, say, — Church. Upholders of this type of 'restoration' [can there be any beyond those 'who wrought the deed of shame'?—they are usually more daring in the deed than ready in its defence] might also view their handiwork in the chancels of [half a dozen churches named], and elsewhere. They might visit [a score of churches] where ignorance and bad taste have ruled supreme."

Exactly. That such monstrous cases are to be found in the Cotswolds as well as more abundantly elsewhere is not surprising; but is Mr. Daubeny quite fair in blaming architects as the authors of these outrages? They savour more of the ignorant churchwarden and the village odd-job man we have all encountered, not in the Cotswolds, but in many other parts of the country—the all-round genius who on occasion will exercise the somewhat heterogeneous functions of gardener, coachman, sexton, waiter, rent-collector, heating engineer, what you please: who is not legally disqualified from

practising as an architect, and is rather proud to bestow upon himself that dignified designation.

There appear to have been some fairly robust iconoclasts in the late eighteenth century. It was the age of elegance, of the exquisite, the dandy. There was no regard for anything but what was *à la mode*. Consequently, but little respect was shown for old buildings. When the church at Hawling was rebuilt (with the exception of the tower), in the year 1764, the builders left "few traces of the Norman fabric, which must have been both rich and beautiful, judging from the lovely Late Norman chancel arch capitals, which now lie in the rectory garden"; and the windows are debased and ugly, the east window being "of the pseudo-classic Georgian style." "Pseudo-classic Georgian" churches are seldom things of beauty.

Throughout the Cotswolds, however, there is much excellent Norman work, and there are a few interesting Saxon features, as in the doorways of Daglingworth, Miserden, and Winstone. At the angles of the church at Daglingworth there are fine specimens of "long-and-short work." Much else of interest—archæological, architectural, historical—is recorded in this delightful book, which is written in a style that is neither shallow nor too profound, and is illustrated with a large number of beautiful little pen-and-ink drawings, as well as by several pages of small photographs. Every picture relates to some detail that was well worth the attention of pen or camera, the interest, like that of the text, being now beautiful, now quaint, and the letterpress and the illustrations combine in a very vivid and altogether charming presentation of all the salient features "on, in, or about" the ancient Cotswold churches.

"Ancient Cotswold Churches." Illustrated with pen-and-ink drawings by Cecily Daubeny, and the author's photographs. By Ulric Daubeny, Cheltenham: Ed. J. Burrow & Co., Ltd., and 93 Kingsway, London.



"THE JUDGMENT OF PARIS."

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Ightham in Kent.

A short time ago there died an antiquarian whom Samuel Smiles would have delighted to honour. Benjamin Harrison, of Ightham, in Kent, takes rank with Hugh Miller and "Robert Dick, baker of Thurso," and other heroes in humble circumstances who, though burdened in "life's handicap," achieved distinction in observation and research. Benjamin Harrison, in spite of the exacting demands that beset the small shopkeeper, and provide a very unpromising environment for the student of archæology and of natural science, attained to a very respectable degree of eminence in those subjects.

The Ightham district, in Kent, was his happy hunting ground; and he made substantial contributions to the book in which Mr. F. J. Bennett relates the story of that very interesting village and its surroundings. Harrison presented valuable specimens to the Maidstone Museum, where there is a "Harrison Collection of Neolithic Flint Implements." Mr. Bennett's discoveries at Coldrum, where, in 1910, he explored a megalith of the neolithic age, were of sufficient importance to be recorded in vol. xliii of the *Journal of the Royal Anthropological Institute*.

Mr. Bennett, who was formerly of H.M. Geological Survey, deals ably and exhaustively with the geology of the district, which is so rich in prehistoric remains as to have given

Mr. Harrison full scope for the exercise of his remarkable talents for discovery and classification.

With one exception—that of the botany of the area—Mr. Bennett's book is a complete description of the Ightham district, its physical features, its ancient remains, its more modern monuments, and its prehistoric and historic associations. Even architecture has not been overlooked, for there are photographic views, and a description quoted from "The Gentleman's Magazine" of 1835, of a good example of mediæval domestic architecture called "Town House," which is thought to be much older than the date 1587, found on one of the gables, would seem to indicate. It is a well-proportioned house of many gables, with interesting brickwork in the chimney-stacks, the windows divided by numerous mullions set rather closely, the walling of oak uprights with the intervals between them filled with lath and plaster.

Altogether, the monograph, with its copious supply of maps and other illustrations, is a very favourable specimen of its kind. It not only excites interest, but increases knowledge.

"Ightham: The Story of a Kentish Village and its Surroundings."
By F. J. Bennett, F.G.S., F.R.A.I. With Contributions by W. J. Lewis Abbott, F.G.S., E. W. Filkins, Benjamin Harrison, J. Russell Larkby, J. Scott Temple, and H. J. Osborne White, F.G.S. Numerous Illustrations, Plans, and a Map of the District on the scale of two miles to one inch. Published for the Author by Garden City Press, Letchworth.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

"Theatre-men" and Theatre Design.

Amsterdam Exhibition of Design, to which Mr. Gordon Craig has given such high praise in "The Times," is to be transferred to London if sufficient funds can be raised to pay the expenses. It deals with scenery, costume, and theatre design, and is held to be specially valuable as revealing the "theatre-men's" ideas on those subjects.

Proposed Decoration Exhibition.

To promote the art of decorating buildings, the President and Council of the Royal Academy propose to hold an exhibition of decorative painting and sculpture at Burlington House in January and February, 1923. It is expressly stated that the object of the exhibition is to direct public attention to the important part which painting and sculpture should take in architectural schemes, and it is hoped that civic authorities throughout the country will take a practical interest in it.

Professor Pite on "Stately Furniture."

Speaking at one of the weekly discussions held in connexion with the exhibition being held at the Victoria and Albert Museum by the British Institute of Industrial Art, Professor Beresford Pite complained that while there is a considerable movement in favour of simple furniture, there is no production of stately furniture at all—that no magnificent furniture for the millionaire of the New World to buy is being produced that is not a reproduction of something belonging to the past.

The Safety of Westminster Bridge.

In the House of Commons Sir F. Hall has asked some pointed questions with respect to the safety of Westminster Bridge. Replying for the Government, Mr. A. Neal said that the bridge is under constant examination by engineers of the London County Council, which is the authority responsible for its maintenance, and that so far as he was aware no structural weaknesses of any kind had been revealed. Sir F. Hall's question seemed to be based on the public feeling that a bridge built so long ago, and now crossed by much heavier traffic than its designer could have contemplated, ought to be carefully examined in the light of recent developments.

Mr. McColl on Picture Buying.

Mr. D. S. MacColl, keeper of the Wallace Collection, in opening an exhibition of modern paintings at Hanley Museum, warmly commended the scheme for providing a Potteries Art Gallery. He said that it was a very poor thing if a town had not some little shrine in which art could be treasured. He warned them, when acquiring their permanent collection, to beware of the purchase of pictures by committees. In art, he asserted, nothing that was not extreme was any good whatever. A picture which was a compromise was a bad picture, and committees, being political associations formed for the purpose of compromise, were the least fitted bodies for choosing pictures. If there must be a committee, it should only be to back up the qualified person, who was to be "given his fling" in the buying of pictures.



"Waterloo Place." From an original by Francis Dodd.

The Significance of the Abstract

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P.G.

THE ARCHITECTURAL REVIEW.

New Hall for Olympia.

A new hall which it has been decided to add to Olympia will provide about 100,000 sq. ft. more of floor-space, and is expected to be finished by next autumn.

Proposed Amendment of the Land Acts.

On 8 March the Lord Chancellor introduced into the House of Lords a Bill to assimilate and amend the law of real and personal estate, to abolish copyhold and other special tenures, and to amend several of the existing Acts relating to property in land.

Higher Buildings for London.

The decision of the L.C.C. to permit the erection of buildings exceeding 250,000 cub. ft. to a height of 80 ft., measured from the pavement level to the underside of the ceiling of the topmost story, has been received with jubilation by the advocates of tall buildings, and with nervous apprehension by those who dread the introduction of the "sky-scraper" into London, but such inferences seem decidedly premature; and architectural opinion seems decidedly adverse to any concession beyond that which the Council have just made.

Electrical Engineers' Jubilee.

At one of the meetings in celebration of the jubilee of the Institute of Electrical Engineers, Colonel R. E. Crompton said that, so far as he knows, the first country house to have an

installation of Swan incandescent lamps was Berechurch Hall, Essex, and the first large installation was that at the Law Courts, which he carried out. He said that, faced with the difficulty of obtaining capital, he found on the Kensington Court estate a subway through which he could lay mains to connect fifty or sixty houses, and thus he was able to start, in 1889, the first real electric lighting company—the Kensington Court Company.

The Chantrey Bequest.

A marble statue, "Psyche," by Alfred Turner, has been purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest. The statue, together with the other two recent purchases—"Sir William McCormick," by Sir William Orpen, R.A., and "Portrait of the Painter," by William Strang, R.A.—is now on view at the Royal Academy Winter Exhibition.

Cambridge School of Architecture.

A number of architects who are old Cambridge men have formed a club with a view to helping, wherever possible, the work of the Cambridge School of Architecture. As a first step they have agreed to double the donation of £50 given this year by the R.I.B.A. to the funds of the school, and they propose in future to meet once a year, either in Cambridge or London, to establish relations with the staff of the school, and to keep in touch with its work generally. Mr. Maurice E. Webb, F.R.I.B.A., has been elected chairman of the club, and Mr. J. Alan Slater, A.R.I.B.A., hon. secretary and treasurer.



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Great Fire in Chicago.

A great fire in the business centre of Chicago, devastating (on 15 March) a block of fourteen large buildings bounded by Van Buren Street, West Jackson Boulevard, Clinton Street, and Canal Street, threatened at one time to rival the historical fire of 1871. It was ultimately mastered by the fire brigade, however, but not before it had destroyed property valued variously at two million to four million pounds sterling.

British Gate at Ypres.

The monument which is to be erected at the Menin Gate will take the form of a triumphal arch with an internal height of 56 ft. and an external height of 72 ft. covering a passage 128 ft. in length. It will be surmounted by two figures of lions 10 ft. high, one *gardant*, facing the east, the other *couchant*, on the side of the city. On the walls flanking the roadway will be inscribed the names of the British officers and men who fell in the Salient.

"The Cathedral of Methodism."

Attention was drawn in "The Times" recently to the condition of the grave of John Wesley, which is in an advanced state of decay. The tomb is in the graveyard attached to Wesley's Chapel in the City Road. It was described as a "crumbling monument in a decaying wilderness." Ten thousand pounds is the sum asked for by those who are organizing the renovation fund in connexion with the chapel, the house, and the graveyard of John Wesley. In 1716 a cannon foundry standing at the north-east corner of Finsbury Square was wrecked by an explosion. It lay in ruins for twenty-five years. The ruins were eventually bought by Wesley for £115. This broken shell

of a building was renovated and extended for a further £800, and in the restored foundry Wesley preached twice on Sunday, November 11, 1759. He had a congregation of 6,000 in the morning and of 8,000 in the evening. For many years following that day the foundry was the centre and home of Methodism. In 1775 the lease of the foundry was running out and the building itself was falling to pieces. From the Corporation of London Wesley obtained a site 200 yds. away from it and then travelled all over the country raising funds for the erection of a chapel. The foundation-stone of the new building was laid in 1777. It was opened the following year, though the structure was not then complete. Wesley's house adjoins the chapel, and there he died in 1791. The rooms of the house now form a Methodist museum, and the churchyard is full of memorials to famous Methodists.

"Blindness to Balconies."

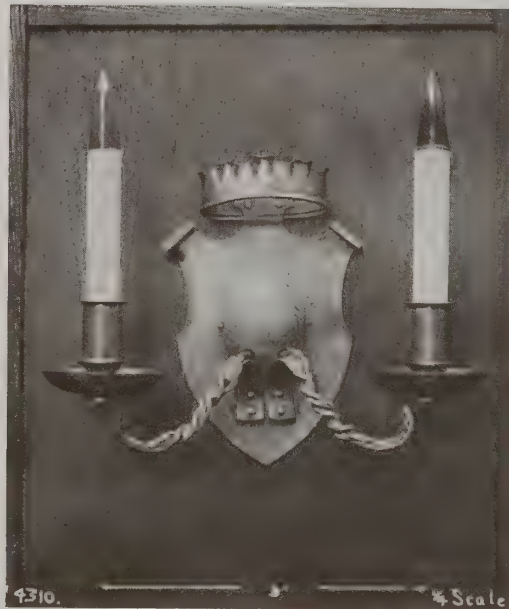
A writer in the "Manchester Guardian" thinks that a lesson to be drawn from the spectacle of Princess Mary's wedding at Westminster Abbey is that there are not enough balconies in Whitehall and elsewhere. Of Whitehall he writes: "Here in the chief processional point of London, and so of the world, for England is now the only country with a monarchy still surrounded with its ancient pomp and state, there are less than half a dozen balconies in the whole street if you except the Government offices. Several new buildings have gone up, but even now the architects are blind to balconies. Some of the windows in the best places cannot be opened at all, and have to be taken out entirely on big occasions!" But in truth the architect is blind neither to the use nor to the dangers of balconies; and he knows right well their equal powers of adornment and disfigurement.



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Publications.

Two Little Books About London.

Books about London are as countless as grains of sand on the seashore. Yet additions to them are always welcome, London being easily the most fascinating city in the world, in spite of being nearly the "untidiest." Its interest is not so much in the size and form of its buildings as in their human associations, social, literary, historical. Mr. Bell's book affords clear evidence of the rich variety of these interests, and of their inexhaustible abundance in London. When London ceases to be "the richest city in the world" it may, as long as it averts the fate of "Babylon the Mighty," be still pre-eminently rich in its annals of the persons or personages who have fretted their little hour upon its ample stage, playing well or ill their parts, illustrious or ignoble, tragic or comic. "More about Unknown London" is confessedly "without plan, disjointed, disconnected as London itself is, without any particular period of time or mood." Like London, it has the merits of its casualness. Like London, it makes no distinct and specific bid for admiration, but surprises us into it. To open the little volume is to dip into the lucky bag with the certainty of securing a satisfying prize.

Often the ana which Mr. Bell has collected or recollected are amusing, but sometimes they are sad, as when he recalls the circumstances of Anne Boleyn's imprisonment in the Tower, whence she was led forth to execution, perhaps because Thomas Cromwell intercepted a moving letter she wrote to the king. Mr. Bell can always be trusted to lend new interest to old themes; and his chapter on the Tower, with its "Garden of Memories," as he calls it, shows him to be no mere idle gossip or "Agreeable Rattle," but a writer whose mood tenderly responds, on occasion, to "the tears of things." He tells us, of course, much about Goldsmith and Johnson, those great Londoners who were not natives; he recalls the heroic comportsment of the Rev. John Hewitt, who had been admitted to the incumbency of the church of St.-Gregory-by-St.-Paul's "by the affection of the parish," and who was beheaded on Tower Hill for alleged treason against the Lord Protector; and he has an alluring chapter on—"Sweetstuff": a chapter that recalls the playful wistfulness of Lamb or Lucas in reminiscent mood.

In this little volume Mr. Bell is rather sparing of references to notable buildings, but he dwells lovingly on the quaint and charming interest of a printing-house in Crane Court which bears the date 1671 over its doorway, and is racy of its period. In it there are panelled rooms, a fine old oak staircase, and several delightful ceilings. Mr. Bell quotes (but diffidently demurs to) Professor Richardson's opinion that this building is a Wren house; yet Mr. Bell, discovering a close similarity between a ceiling here and the ceiling at St. Vedast's, Foster Lane, straightway speculates whether Wren may not have had a hand in both. In this old printing-house, a unique feature is the "powder-room," where "the fine dame or beau of early Georgian times attended for the ministrations of the coiffeur, who, with a little sprinkler, blew the white powder upon the wigs, making them resplendent for the day in the park or the evening's rout. The window, which has not been opened these many years, has the original little leaded panes of glass." That is indeed interesting, and rather tends to excuse the use of the doubtfully valid word "Unknown" in Mr. Bell's title.

But he is justified in becoming a little ecstatic over the quaint printing-house with which he is on visiting terms. "The joy of the old place," he writes, "as often as I have revisited it, is that it preserves into these days a printing-house just as the printer Richardson, the father of the English novel, might have left it. In another such house, in Salisbury Court, across Fleet Street, Richardson wrote 'Pamela,' and his presses produced those other books of interminable letters of love, craftiness, and dejection, which few honest men to-day can admit that they have read. Samuel Johnson and Richardson may have walked together up these same stairs." It is even more probable that Newton walked up them; for "here works of the learned societies are printed by hand"; and the house may possibly have formed part of the building in which the earliest meetings of the Royal Society were held, under Newton's presidency; and not far off there is a Newton Court. Valpy, of the Delphin Classics, was the first printer of note whom Mr. Bell can trace as having occupied this charming old house; and on one of its walls is his famous trade-mark of the digamma. There is no need to say that Mr. Bell's book is wholly delightful to the lover of London.

The title of another ingratiating little book, "Unnoticed London," is no whit more apt than the title chosen by Mr. Bell; the plain fact being that books about London are so multitudinous that it is difficult to fit a new one with a title that will cover the miscellaneous contents of which it must necessarily consist unless it should happen to be a sheer monograph on some one particular aspect of many-faceted London.

The features of London that Miss Montizambert has selected for illustration and description are not, we take leave to assure her, unnoticed by the average Londoner, who knows and loves such familiar scenes and objects as Cheyne Row, Crosby Hall, Inigo Jones's Water-gate and Lincoln's Inn Gateway, St. Clement Danes, Dr. Johnson's pew, St. John's Gate, Poet's Corner, and the rest of the really very familiar sights which she includes as "Unnoticed" in a little book that is full of charm. Its title does it an injustice, rather conveying the impression that it deals with the obscurities, whereas, in fact, it is concerned with the things that leap to the eyes, and hence is a much better book than it would have been if its title had not belied it. The author's admiration for No. 17 Fleet Street is not shared by Londoners, who know it for a sham-antique. On the whole, however, the little book is both accurate and entertaining, and should bring many recruits to the vast and deathless army of London-lovers. For the Overseas visitor it is a priceless introduction to the lesser lions of London.

(1) "More About Unknown London." By Walter George Bell, F.R.A.S. With sixteen Illustrations. London: John Lane, the Bodley Head. New York: John Lane Company. Price 6s. 6d. net.

(2) "Unnoticed London." By E. Montizambert. With twenty-four Illustrations. London and Toronto: J. M. Dent and Sons, Ltd. New York: E. P. Dalton and Co. Price 4s. 6d. net.

A work on Piranesi by Arthur M. Hind, including a detailed catalogue and a complete reproduction of the Views of Rome, has been arranged for publication by the Cotswold Gallery (59 Frith Street, W.), if sufficient subscriptions at £2 2s. are forthcoming.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Mr. G. G. Scott, R.A.

The announcement that the vacant membership of the Royal Academy had been bestowed on Mr. Giles Gilbert Scott was received with general approval, as it was felt everywhere that the architect of Liverpool Cathedral had well earned this distinction. His grandfather, Sir George Gilbert Scott, was several years older before attaining to Royal Academy honours.

Darwin's Birthplace.

Darwin's birthplace at Shrewsbury, the Mount House, a fine Georgian mansion standing on a commanding eminence overlooking the Severn, has been bought by His Majesty's Office of Works for the housing of a large body of the postal engineering staff for the North Wales district. The purchase was mentioned some months ago, but then fell through. The grounds and the famous Darwin Walk have now been excluded from the purchase.

Coal Smoke Abatement.

Many institutions, including the R.I.B.A., were represented in the large and influential deputation organized by the Coal Smoke Abatement Society to wait upon Sir Alfred Mond at the Ministry of Health on 21 March. It was headed by Sir Aston Webb, P.R.A., who in a powerful indictment of the smoke nuisance urged that it is a demoralizing and unnecessary evil, injuring the health, depressing the spirits, irritating the temper, blackening our windows, depriving us of the sun, rapidly destroying our buildings and other works of art. Sir Alfred Mond expressed his full sympathy with the objects of the deputation.

New Waterloo Station.

Although the King was prevented by a slight indisposition from opening formally the new Waterloo Station, the Queen performed the ceremony (on March 21) with her customary grace and tact. The most important feature of the frontage, the "Victory Arch," serves as a rather pathetic memorial to the many thousands of brave men who entrained from Waterloo to die in their country's service, and the arch will mark for posterity the approximate date at which the station was built by Mr. A. W. Szlumper, M.Inst.C.E., and Mr. J. R. Scott, his chief architectural assistant.

£388 Houses.

Sir Kingsley Wood, M.P., having stated that tenders were being received by the Ministry of Health for the construction of houses for less than £400 each, the secretary of the Society of Architects promptly asked for particulars. A "Times" representative then ascertained that the tender to which Sir Kingsley referred was in respect of eighteen houses to be built at Risca, Monmouthshire, at a cost of £388 each. "The houses are to be brick-built, and to comprise a living-room, scullery, bath, three bedrooms, and the usual offices." It is further stated in "The Times" that these £388 houses form only

part of a contract in which twelve other non-parlour houses, of similar type but a little larger, are included, and these are to cost £404 each; while there are to be also twenty parlour houses, of which eight are to cost £481 each, the remaining twelve costing £491 each, so that the average price on the contract is £440 a house. The Cardiff correspondent of "The Times" states, however, that South Wales contractors do not believe it possible to build at a profit for £388 each even the most unpretentious dwellings.

Bolingbroke House, Battersea.

A characteristic Jacobean building—Bolingbroke House, Battersea—has been doomed to destruction. It contains an interesting panelled staircase, and other features typical of its period. It is actually the west wing of the manor house of Henry St. John, Viscount Bolingbroke (1678-1751), which was destroyed to make way for a flour mill. In its cedar-wainscoted room overlooking the Thames—"a relic of the best period of English cabinet-making"—Pope wrote his "Essay on Man."

Costly Picture Purchases.

Large prices for pictures were realized at Christie's on April 1, when the total sales for the day reached £23,000, the chief item being the Ruysdael "Water Mill," which was purchased for 2,500 guineas for the National Gallery of Melbourne. At the same sale a Roger Van der Weyden "Adoration of the Magi" realized 2,300 guineas, and a Jan Steen tavern interior was sold for 1,020 guineas, a curious decline on the 2,000 guineas given for it three years ago. Raeburn portraits fetched, respectively, 2,400 guineas (two went at that sum) and 1,250 guineas. At the Raby Castle sale a few days earlier a fine Rembrandt, the head of an old man, on a panel 28 in. by 21 in., fetched 6,200 guineas, and its purchasers, Messrs. Krantz and De Bruin, have stated that it will probably remain in England.

Control of Advertising Placards.

Lord Newton has introduced in the House of Lords a Bill to extend the powers already possessed by local authorities to make by-laws for regulating, restricting, or preventing the exhibition of advertisements which tend to affect injuriously the amenities of public parks or pleasure grounds or to disfigure the natural beauty of a landscape. The Advertisements Regulation Act, 1907, from which the present powers are derived, does not apparently, in the opinion of Lord Newton, go far enough in checking the disfiguration of the countryside by signs advocating the merits of articles offered for sale, and the new Bill would extend these powers so that by-laws may be made by a local authority not only with respect to particular landscapes, which are in many cases difficult to define, but generally to the rural scenery of a district; also for the preservation of the amenities of towns and villages, and places frequented by the public on account of their beauty or historic interest.

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The New London County Hall.

It has been announced that the King has expressed his willingness to open the new County Hall during the third week in July. A most important event in the annals of London government and of municipal architecture.

The Preservation of St. Paul's.

Canon Alexander, preaching at Paddington Parish Church on April 2 on behalf of St. Paul's Cathedral Preservation Fund, said that a total sum of £60,000—the whole of which had been supplied by purely voluntary offerings—had already been spent on the special work at St. Paul's, and he was afraid that a large additional expenditure would be needed to complete the scheme.

Lincoln Cathedral Repairs.

It is increasingly apparent that the appeal for £50,000 to be spent on the repair of Lincoln Cathedral was not made a day too soon. It appears that the north-west tower has given trouble from the earliest times, its north-east corner having had to be rebuilt by the Early English builders. "Patching" was done in the seventeenth and eighteenth centuries, and preservative work had to be done in 1895 and 1896. It is now necessary to strengthen the foundations and possibly to underpin the tower, which in any case must be consolidated by thorough grouting. Funds are reported to be coming in very slowly, and the authorities are anxious lest an insufficiency of money in hand should cause a serious interruption of the work at a critical stage.

The Wallace-Scott Tailoring Institute, Cathcart, near Glasgow.

The contractors engaged upon the above building, together with the work they carried out, were as follows: Considère Construction Company, Ltd. (structural engineers); Melville, Dundas, and Whitson (reinforced concrete structure); Robt. Gilchrist and Son (excavator, mason, and brick works); Matthew Henderson, Ltd. (carpenter and joiner works); Jas. M. Symington & Co. (plumber work); Geo. Rome & Co. (Glasgow), Ltd. (plaster work); Purdon and Callendar (glazier work); Henry Hope and Sons, Ltd. (metal casements); William Brown (painter work); H. L. Anderson & Co. (painter work); J. and W. Guthrie and Andrew Wells, Ltd. (painter work); The New Bradshaw Asphalte Company, Ltd. (roof asphalte); Jas. Cormack and Sons, Ltd. (heating); Claud Hamilton, Ltd. (electrical work); MacLean & Co. (fire escape); W. F. S. Holt (revolving shutters); Waygood-Otis, Ltd. (electric hoist); Mather and Platt, Ltd. (water tanks); Wm. McGeoch & Co., Ltd. (door, window, and cloak-room fittings); D. M. Tyre (gates, grilles, etc.); Chubb and Son's Lock and Safe Company (safes); Wm. Ross Key (iron doors); Allan and Sons (marble work); Jas. Slater & Co., Engineers, Ltd. (cooking apparatus); Wylie and Lochhead, Ltd. (carpets); Holmes and Jackson (carving and modelling); Galbraith and Winton (tile work); Scott Morton and Tynecastle Company, Ltd. (special furnishings); J. W. Singer and Son, Ltd. (stair railings); George Duncan and Son (roads, terraces, etc.); Robt. Murdoch and Son (excavator, mason, and brick works); Jas. Allan, Senr., and Son, Ltd. (railings).

A Stained Glass Memorial Window.

The stained-glass window here illustrated has been placed in the Church of St. Andrew and St. Paul, Montreal, to the memory of Lieut.-Colonel Bartlett McLennan, D.S.O., Officers and Men of the 42nd Battalion, Royal Canadian Highlanders, by their comrades and kinsfolk. The task of designing and executing this large and important memorial was entrusted to Mr. James Ballantine, F.S.A.Scot., who may be congratulated on having produced a particularly fine work of art. Architecturally, the window is divided into three lights, flanked on either side by single lights. The central feature of the design is a Celtic figure of the youthful Christ, radiant and victorious in the life of humanity. Grouped round Him are the scriptural figures of David, who is holding the head of Goliath, typifying our young new army in



STAINED GLASS WINDOW,
CHURCH OF ST. ANDREW AND ST. PAUL, MONTREAL.

Designed by James Ballantine, F.S.A.Scot.

its conquest of right over might, and also of St. Andrew, with the emblematic cross of Scotland, to whose original regiment of the Black Watch this battalion is affiliated. In the left-hand light is a figure of a Crusader in mediæval armour, with shield and sword; beneath are the emblems of the cross and the crown of thorns. In the right-hand light is a figure of a modern Crusader—a private of the 42nd Battalion Royal Canadian Highlanders, in complete battle array; beneath is the regimental badge. The position of the window, recessed as it is in the chancel of the church, demanded a bold treatment, as well as a colour-scheme designed to have a centralizing effect, and these have been adopted with conspicuous success.

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The New Drury Lane.

In the reconstruction of Drury Lane, now reopened, parts of the old building, which was designed by Benjamin Wyatt in 1812, have been retained, notably the Grand Vestibule, the Rotunda, the Royal Staircases, and the Grand Saloon, all these features having been redecorated. The actual work of reconstruction (which has been carried out from the designs of Messrs. Emblin-Walker, F. Edward Jones, and Robert Cromie, A.R.I.B.A.) relates mainly to the auditorium, which is entirely new. The massive circular walls of the old auditorium have been removed, and within the shell consisting of the outer walls and the old roof have been constructed three new tiers of seats (in place of the four tiers of the old house) with greatly increased accommodation. From the point of view of the audience the new seating arrangements are perfect, a clear view of the stage being obtainable from every part of the house. The decorative scheme is based on the work of the Empire period. From the Foyer, which has been redecorated to represent French stucco, and fitted at each end with box offices of mahogany, we enter the Rotunda, a well-proportioned apartment also carried out in stucco treatment, with columns decorated to represent lapis lazuli supporting a coffered dome, the panels of which are in shaded tones of blue and grey. Passing through the Rotunda we reach the Grand Staircases, which lead off left and right, and are known, respectively, as "The King's Side" and "The Prince's Side." On the first landing of the staircase on the Prince's Side hangs a very fine painting by Romney, entitled "The Death of Lucretia," and at the foot of the King's Staircase is another old master. The French stucco walls of the staircases are enriched with six hand-painted tapestries in the Gobelin manner, depicting scenes from Shakespeare's plays

"As You Like It," "Love's Labour's Lost," "Twelfth Night," "Henry VIII," "Richard II," "Taming of the Shrew." These are in sunk panels and framed in bronzed reeded frames. On the first landing of the staircase is the Grand Saloon, now redecorated in tones of beige and gold. From the Rotunda there is also an approach to the stalls by means of two descending staircases. These converge in corridors which lead into the stalls. These corridors, together with the stalls saloon, are also decorated in stucco effect. Within the auditorium the boxes are a dominating feature. The imposing Royal Box, the front of which is embellished with the Royal Arms, is on the "grand circle" level, and the importance of it is emphasized by giving it a much greater height than the surrounding boxes. On the fronts of the boxes lapis lazuli columns rise from rouge royal marble bases and stand out against the bronze gilt of the balconies. Another feature of the decorations of the fronts of the boxes is the series of plaques representing the Muses, after the manner of Flaxman. These are in white on a ground of Wedgwood blue. A feature of the front of the dress circle is the series of panels in which are emblazoned the names of the great actors who have been associated with Drury Lane Theatre in the past. The curtains and draperies are extremely handsome. The tableaux curtain, with its pelmet and all the box draperies, is of a rich Chinese yellow velvet expressly woven for this theatre. The velvet is embroidered with a design in the Empire style in azure blue and gold. The proscenium arch rises from bases of black marble, which is relieved by bands of Sienna. In contrast with these are the mouldings of the arch, which are coloured to represent lapis lazuli. At the sides of the auditorium are some decorative panels after Fragonard, reproducing many of his familiar designs, notably his famous "Fontaine d'Amour," now in the Wallace collection.

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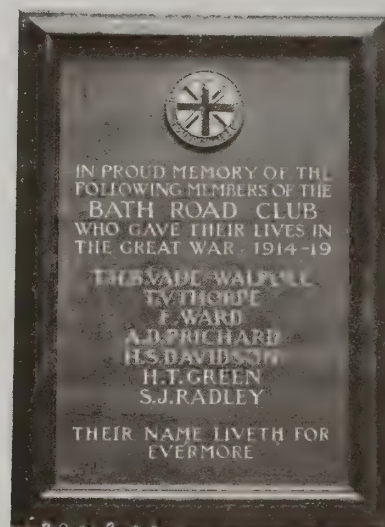
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THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT.

Floodlighting.

The spectacular value of floodlighting is impressively exemplified in connexion with the illumination of the war memorial gates at Rugby, recently unveiled by Field-Marshal



WAR MEMORIAL GATES, RUGBY.

Illuminated at night by B.T.-H. Floodlight Projectors.

Lord French. These gates were floodlighted for three nights after the unveiling ceremony, and the beautiful effect of the

illumination enormously enhanced not only the appearance of the monument itself, but also its significance and appeal. By day, the memorial is partially submerged by the unworthy design and irrelevant detail of neighbouring structures. At night, only the gates can be seen, inexpressibly beautiful in their effulgent isolation. For the illumination of the gates two B.T.-H. floodlight projectors, equipped with "Mazda" gas-filled lamps, were employed. The projectors were situated on the other side of the road, and fixed at a height of about 7 ft. so as to bring the beams above head level. In an installation of this kind it is, of course, desirable to avoid any unevenness of light which might be caused by the reflection of the lamp filament. This was accomplished by the use of diffusing mirror reflectors, which, in addition to reflecting the light, also perform the function of breaking up the rays in such a manner as to eliminate striation. The resultant beam is perfectly uniform. It was also desired to keep the illumination within the limits of the monument, since any stray light would obviously have detracted from the general effect. Each projector was therefore fitted with a spill shield—a device specially designed to give a definite cut-off to the beam. This installation—the success of which may be judged from the accompanying photograph—was designed by the Illuminating Engineer's Dept. of The British Thomson-Houston Company, Ltd., Rugby, and 77 Upper Thames Street, London, from whom interested readers may obtain further information on the subject of floodlighting.

[Continued on page xl.



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THE ARCHITECTURAL REVIEW.

Trutint Lighting.

Those who visited the recent Ideal Home Exhibition at Olympia, and who paid their extra shillings for admission to the Royal Gardens, were no doubt mildly surprised at the



THE ROYAL GARDENS AT THE IDEAL HOME EXHIBITION.

This picture was taken at night by the light of the B.T.-H. Trutint Units.

natural appearance of the flowers. Of course, they were *real* flowers, but, on the other hand, they were under cover and artificially illuminated, and the visitor was hardly prepared for

the air of naturalness which pervaded the annexe. There was no distortion of colour values such as one might expect under artificial light. The flowers and foliage looked exactly as they ought to look in a sunny open-air garden. B.T.-H. Trutint Units were used to light the gardens—sixty of them, each equipped with a 1,000-watt Mazda gasfilled lamp. As most people know, ordinary artificial light (as compared with daylight) has an excess of red and yellow rays, and, in order to produce an artificial light equivalent to daylight, it is necessary to filter the light so as to eliminate this excess. This is not so simple as it sounds, and it has taken a good many years to produce the glass filter screen used in the Trutint Unit. Essentially this unit consists of a Mazdalux metal reflector, over the mouth of which is fitted the special screen. All the light from the Mazda lamp has to pass through this screen, which absorbs a large proportion of the red and yellow rays, and produces an illumination practically indistinguishable from daylight in appearance and effect. At Olympia the Trutint Units were suspended well above the line of sight, and the general effect was exactly like that of diffused sunlight. One very interesting phenomenon was observed in this connexion. When the lights were switched out at night, the hundreds of tulips in the gardens, with one accord, closed up their petals. And with the same simple and simultaneous faith, they all opened up again as soon as the light was switched on. This fact, although of course quite in accordance with horticultural theory, formed a remarkable and entirely unsolicited testimonial to the effectiveness of the Trutint lighting.



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Correspondence.

Some New Piranesi Drawings.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—Referring to Mr. Tubbs's interesting article in your issue for May 1922 on some new Piranesi drawings, I should like to make the following remarks:—

Plate I.—The subject is the so-called Teatro Marittimo* at Hadrian's Villa, which is represented in an almost identical manner in a drawing in red chalk sold at Sotheby's on 8 December 1920, in the sale of "an important and extensive collection of Old Master drawings, the property of a gentleman living in Italy," and reproduced and described in the catalogue (lot 235, "Ruins of Hadrian's Villa at Tivoli," red chalk, 17½ in. by 26 in.). Almost the only difference is that the point of view in the latter drawing is a good deal nearer to the walls in the centre, the arch in which Mr. Tubbs's drawing is framed being omitted, and that figures have not been introduced.

Plates II and III represent the larger thermæ,† and

Plates IV and V the so-called Poikilé, really a great garden with a double portico,‡ while

Plates VI and VII are also parts of Hadrian's Villa; Plate VI, the so-called Barracks of the Vigiles (really a store-house); § and Plate VII, the tower of Roccabruna, erected on an ancient view tower.||

I may also add that the original drawing for No. 56 of Mr. Hind's catalogue seems to have been sold at Messrs. Devries's sale at Amsterdam on 25 January 1921 (lot 94, "Ruine d'un amphithéâtre et d'un arc de triomphe," 385 mm. by 530 mm.), from the W. J. Moore collection (Venice, 1826).

While I am dealing with the subject I may, perhaps, note the existence of an unrecorded plate by Piranesi, a view of the frigidarium of the Thermæ of Caracalla, engraved for G. A. Guattani's "Gran cella soleare nelle Terme d' Antonio Caracalla" (Rome, 1783); this pamphlet was reprinted by him in

* Really a large nymphæum, perhaps in imitation of some well-known island. Winnefeld, "Villa des Hadrian" ("Jahrb. des K. Deutsch. Archäologischen Instituts," Ergänzungsheft III, 59).

† Winnefeld, op. cit. 135, C 1.

‡ Winnefeld, op. cit. 54; cf. "Jahrbuch," XI (1896) Anz., p. 47.

§ Ashby in "Römische Mitteilungen," XXII (1907), 321, 331.

|| Winnefeld, op. cit. 119.

his "Monumenti Antichi Inediti," 1788, pp. 73–88, with the plate, which also reappears in his "Roma descritta ed illustrata" (ed. I, 1795; ed. II, 1805), vol. II, after p. 48. The plate measures 202 mm. by 285 mm., and has a border line round it, with the explanatory text outside the line. It is signed in the left bottom corner, Piranesi F., but is a very poor production.

Yours faithfully,

THOMAS ASHBY.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—In the May number of the REVIEW five drawings in red chalk are reproduced which are attributed to G. B. Piranesi. I hope the owner, Mr. Tubbs, will not think me discourteous if I suggest that, in the absence of external evidence, it is impossible to accept this attribution of the drawings to that great artist, the boldest and strongest draughtsman of architecture that has ever lived. There is no evidence here of his masterful line and imagination. These chalk drawings appear to be drawn with a weak, mechanical, almost niggling line; they show little sense of composition, none of that almost savage search for the picturesque which distinguishes all Piranesi's etched work and the rare authentic drawings of his hand. Anyone who contrasts the view of the Pretorian Wall (not a good example of Piranesi) with the red chalk drawing of the same subject will realize the difference of outlook—Piranesi grim and farouche; the draughtsman of the Pretorian Camp timid and commonplace. The fashion for drawing ruins was widely prevalent in the latter part of the eighteenth century,* and these drawings seem to me to be the work of some aspiring student, architect or painter, inspired partly by Piranesi, partly by that facile and competent artist Hubert Robert. The great name of Piranesi should not be taken in vain.

Yours faithfully,

REGINALD BLOMFIELD.

* I have discussed this at some length in my "Drawing and Draughtsmen," pp. 82–85.

Publications.

Daniel H. Burnham.

The publication of these two volumes, generously illustrated, on the life and work of Daniel Burnham, is some measure of the importance of architecture in the United States. For Burnham was a big man in his generation, not only in the eyes of his profession, but by the public judgment as well. He came just at that exciting opening time in the life of the States when almost anything might happen to anyone, when office-boys grew to railway presidents in a night, and invention, transport, publicity, and wealth were a great tide wafting the fortunate.

In the early days in Chicago, in partnership with John Root, Burnham soon acquired a reputation for the solution of new problems, married the daughter of a client, and built the first

fireproof skyscraper. And so it was that when Chicago set itself to organizing the World's Fair in the year 1893 to celebrate the 400th anniversary of Columbus's discovery of America, Burnham and Root were appointed consulting architects in the enterprise. They were already a well-known firm, and had done some 40,000,000 dollars worth of work. Burnham threw himself heart and soul into the task. He thought it a great opportunity for co-operation, and collected round him an enthusiastic band of colleagues, architects, town-planners, sculptors, engineers, colourists, including Charles McKim, Richard Hunt, George B. Post, St. Gaudens, and Olmsted. In this happy and strenuous labour he developed to the full his powers of getting on with others and getting the best out of them. The whole business was a great hustle and a triumphant success. It opened eyes in America to the possibilities of city

THE ARCHITECTURAL REVIEW.

planning on a large scale, underlined the civic value of spaciousness, order, and beauty, and left Burnham the best known architect in America. The following year he was elected President of the Institute of Architects, and was largely concerned in the founding of the American Academy in Rome. In his official capacity he had a long and somewhat heated controversy with Government departments over their neglect of the Tarsney Act, which allowed competitions for public buildings. But they preferred their "Office of Works." The final letter from the statesman mainly concerned reads as follows: "Sir,—Your very offensive and ungentlemanly letter is just received, and you are informed that this Department will have no further correspondence with you on the subject to which it relates, or any other subject." But such acrimony was rare among those who came into contact with Burnham; and the long labours and many disappointments of his work as a member, with McKim and Olmsted, of the Washington Development Commission, found him almost invariably patient, pertinacious, and successful. By the influence of personal contact, and the unfailing help of Senator McMillan, the difficulties in the way of a great central conception for the lay-out of Washington were gradually smoothed away: a great railroad company consented to move their terminus and have a fine new one designed: Italy and Rome, Paris and the French chateaux and English parks, were visited; and finally public attention and sympathy were won for the proposals by a great exhibition of models and drawings, for which the aid of the ablest magazine illustrators of the day was enlisted. The plan was agreed, and, in spite of difficulties owing to Government departments wanting sites and frontages other than those assigned them, it seems in a fair way to be realized eventually. Burnham always felt that a good plan was bound, in the end, to prevail by its own weight. The last years of his life were taken up in the consideration and preparation of development plans for Manila, San Francisco (the plan was presented to the Corporation the day before the earthquake and fire in April 1906), and his own city of Chicago. The long descriptive report attached to this last is an eloquent and imaginative document. He is dealing with a water frontage of six miles, and thinking a hundred years on.

The book is an able and interesting record of a full life. Many of the coloured illustrations are admirable.

W. G. N.

"*The Life of Daniel H. Burnham.*" By Charles Moore. Houghton, Mifflin Co., Boston, Mass. \$20.00. Published in Great Britain by B. T. Batsford, Ltd.

English Renaissance Woodwork.

This handsome book consists of measured drawings of English woodwork selected from among the best examples of a very fine period, during a great part of which the "masculine and unaffected" art of Sir Christopher Wren found expression in the workmanship of Grinling Gibbons and his contemporaries. The phrase "masculine and unaffected," as applied to architectural design, is Inigo Jones's, and no two adjectives could more aptly express its best qualities, nor more appropriately describe his own work or that of his still greater successor, Wren.

The author, Mr. Beveridge, observes with much truth that very few architects have the time or the opportunity for making an exhaustive study of the work of any particular period, and

he therefore offers his book as a help to those who are engaged in designing on the lines of the Later Renaissance. Such architects are to be doubly congratulated; first, on having clients wealthy enough to be able to indulge in so much ornament as this book presents; and second, on having such fine and wonderfully drawn examples to inspire them.

In turning over the illustrations, the first impression one receives is that they all represent elaborate carving; but a closer examination shows that the structures which the carving enriches, such as stalls, screens, doorways, windows, chimney-pieces, and so forth, are also depicted, and that in fact the carving, however elaborate and plentiful, is used to enrich designs which would be reasonable enough without it, and is not employed to cover feebleness of conception.

The drawings are executed with strong firm lines, so direct, sure, and clean, even in the most elaborate examples, as to be the envy of any draughtsman. This technique, combined with the conventional and abrupt shadows which emphasize the more outstanding portions, results in what may be termed diagrams of carving, rather than in the actual effect visible in the work itself; and the thought occurs that a few photographs of the detail would have helped not only in the appreciation of the beautiful work recorded, but also in the understanding of the records themselves. Nevertheless, we get here the forms, the proportion of one to another, and the graceful lines of stem and leaves, even if we do not get at first sight the differences of projection, which range from the faintest variation of surface to quite deep undercutting. The significance of these remarks will be more apparent if the bulk of the drawings are compared with those on Plates lxxiv and lxxv, where the actual effect of the original work is more surely realized. Mr. Beveridge tells us that he spent five years in measuring and drawing the work for this book, and in plotting his measurements on the spot. We can quite believe him, for the labour must have been enormous, and we can also believe that no five years of his life will have been spent more happily. The war delayed the publication, carrying him (as he says) to other fields; he is to be congratulated on his safe return, and on the realization of the truth of the old tag *Finis coronat opus*.

There are eighty plates, illustrating work from St. Paul's Cathedral, Hampton Court, several City churches, some of the colleges at Oxford and Cambridge, and from a few other sources, including examples preserved in the Victoria and Albert Museum. There is also a plan of St. Paul's, useful as a key-plan to identify the position of the work illustrated. The work at St. Paul's, which fills seventeen of the plates, is of the finest quality, and is not so well known as it deserves to be. It is of infinite variety, and there can hardly be a line of it which it was not a pleasure to draw. Among its most fascinating bits of detail is the shell in the alcove of the Lord Mayor's seat on Plate vii. A similar meed of praise may be given to the admirable work at Hampton Court, where the small fireplaces set across the corner of the rooms are charmingly designed. One of the best examples of the period is the woodwork in the vestry of St. Lawrence Jewry, where restraint and elaboration are mingled in singularly happy fashion. It is the more interesting as being prior in date to the appearance upon the scene of Grinling Gibbons, and the treatment is more reserved, and perhaps even more pleasing, than that adopted by the celebrated master. We are not aware that the craftsman of



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this beautiful work is known; at any rate, his name is not mentioned by Mr. Beveridge.

The careful drawings of the pulpit at St. Mary Abchurch, with its large sounding-board, show the simple but ingenious manner in which the latter is held up. Behind its ornamental sides are iron rods fixed near the top of the great square post against which the pulpit stands. The rods form a cantilever of sufficient strength to carry the great sounding-board, and the natural tendency of the latter to drag the post down is counteracted by the pulpit, which acts as a buttress, and the staircase, which acts in a certain degree as an anchor.

Perhaps the most remarkable of Mr. Beveridge's *tours de force* is the pierced panel in the screen at Trinity College, Oxford, of which the two sides differ in design, and we can picture his satisfaction on seeing his drawing completed without (apparently) any mishap having occurred to it. It is suggested by the author that Dean Aldrich may have designed this chapel at Trinity, possibly with the help of Wren. But such evidence as is available tends to show that Wren merely gave his advice on certain matters, and that he did not provide any actual designs. This leaves the Dean unsupported by any known professional assistance; but it is highly improbable that the most skilful amateur, or for that matter even a trained architect, would have designed this panel. It is almost certain that the credit must be given to the craftsman, whose range was limited to such matters, and his work all the better for the limitation.

No doubt the master influence in all the work of this period, and particularly in such woodwork as is illustrated by Mr. Beveridge, was Wren's. Not that Wren designed all the detail himself, but he governed it, and with the unrivalled opportunities afforded by St. Paul's and the City churches he was able to found and foster a school of craftsmen of whom Grinling Gibbons was the most inventive and the most skilful. It was a lucky day for Wren, for English art (and incidentally for Mr. Beveridge), when Evelyn, in 1671, "Walking neere a poore solitary thatched house, in a field in our parish, near Sayes Court," found a young man working therein on the carving of a crucifix. The young man was Grinling Gibbons, who had sought that "obscure and lonesome place" in order to work without interruption. The chance meeting led to the artist's being introduced to the King, and, which was still more to the purpose, to Wren, under whose sane and masterly tutelage he became the most brilliant of those craftsmen to whom England owes much of her fame as the exponent of design at once rich and reasonable. All lovers of English art owe Mr. Beveridge and his publishers a debt of gratitude for his fine exposition of the work of this famous period.

J. A. GOTCH.

"English Renaissance Woodwork, 1660-1730. A Selection of the Finest Examples of Monumental and Domestic Woodwork of the Late Renaissance in England." By Thomas J. Beveridge. London: Technical Journals Ltd. 46 6s.

Civilization and Common Sense.

Whensoever architects or craftsmen show a disposition to err and stray like lost sheep, Mr. Lethaby calls them home with a voice that is strong but not strident, dulcet but not dull.

In "Form in Civilization" he has given us a little book that is certainly worth its weight in gold, and much more also. For, tiny book as it is, it is rich in root principles, and he who reads

it with the attention it deserves may well deem it priceless for the faithfulness and sincerity with which it attempts "to consider civilization from the angle of Labour and Art." There may be some who consider that Labour and Art are odd things to conjoin in such a survey. These are the readers who have most to learn from this luminous and stimulating little book. *Nous autres* it will merely confirm in ideas that in all probability Mr. Lethaby has engendered and nourished on sundry occasions during his long and admirable career as a preacher of the gospel of work.

The two-and-twenty papers that the book contains have all done duty as magazine articles, and those who read them in that fugitive form will be glad to see them bound together in this neat little volume, which can be comfortably carried in the pocket, and will surely become many an architect's travelling companion. For it is the sort of book that invites repeated reading. Common-sense philosophy, clearly and crisply expressed, is ever fresh when one recurs to it; and it is the virtue of this book that, open it where you will, you will find some passage that refreshes and confirms.

Mr. Lethaby's great merit is that he never beats about the bush. His views about art, labour, civilization, are always set out boldly, positively, clearly. He is the uncompromising foe of mysticism, vagueness of statement, emotional ecstasy; is perhaps a little dogmatic, as a teacher always must be, or his teaching shall hardly be effectual. But his dogmatism is didactic rather than perverse, and never oracular, as Ruskin's was too often. Mr. Lethaby puts before us the convictions he has formed as the result of patient investigation, and we are always the more willing to accept his counsel because he never presses it unduly, and he always expresses it so clearly.

While the volume is called "Form in Civilization," with the sub-title "Collected Papers on Art and Labour," it is mainly about architecture. Its opening paper is called "Architecture as Form in Civilization." And Mr. Lethaby is no doubt right in his opening assertion that "Towns and Civilization are two words for nearly one thing; the City is the manifestation of the spirit of its population and the large body it builds for its soul. To build cities and live in them properly is the great business of large associations of men." No one will dispute the validity of Mr. Lethaby's title—if it is his; but it may be suspected that it was adopted in consultation with the publisher, who, in that case, is to be applauded for an endeavour to reach the general public as well as the architects, who are always eager to read anything written by Mr. Lethaby, even though the word "architecture" find no place in the title.

In one place the author pleads for "a much-deepened sense of the civic," and he declares that "almost the greatest question of the time is the one of finding wells for the refreshment of our vitality—the fostering of national spirit, town spirit, and home spirit. Such spirit is a very subtle essence, and yet it dwells in houses, and cities are its reservoirs."

In the same paper he reiterates his favourite demand for "tidiness." "Much is being thought and said about housing and town planning; they are both of the greatest possible importance, but they are not all. We need at least a third to go with them—that is a general cleaning, tidying, and smartening movement, an effort to improve all our public and social arts, from music to cooking and games. Indeed, our arts and customs are all indexes and pictures of our inner life. Fine

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THE ARCHITECTURAL REVIEW.

bridges, clean, smiling streets, liberal public buildings, are not merely shapes and nothing more. They are essential to our sense of order, brightness, and efficiency, to our pride, confidence, and content." Because the book contains many such passages as this, it should do much good among the laity whom its title should attract; whereas if the volume had been more specifically addressed to architects, it would have preached to the converted. Not but what that can be done profitably on occasion, as when the author throws out the casual observation: "All the ancient arts of men are subject to the diseases of pedantry and punditry—music, painting, poetry, all suffer from isolation and professionalism," while "the mystification about 'architecture' has isolated the intimate building art from the common interest and understanding of ordinary men. To talk with a believing architect on his theories is almost as hopeless as to chaff a cardinal."

Is it not because of this "mystification" that the public take so little interest in architecture? If it were made as plain to them as the author would have it made, they might take a more sympathetic interest in it, to the general "tidying-up" of our cities. And "Town Tidying" is the title and the theme of the next paper in the series; and throughout the book the theme recurs like the *motif* of a musical composition, and always with interesting variations.

So high a level of interest is maintained throughout the volume, that it would be futile to commend one more than another. All are full of marrow and pith; and so ably reasoned and written are they all that one is disposed to apply to the author a description he gives of a certain Austrian Doctor of

Arts and Crafts with whom he conversed: "Here was a man of academic distinction, but without 'side,' who not only talked to me mind to mind, but who also looked at things with his eyes, instead of for ever spinning word arguments in the void." It is just this character that makes Mr. Lethaby's utterances so valuable and so enjoyable, even to those who have the bad taste to disagree with them.

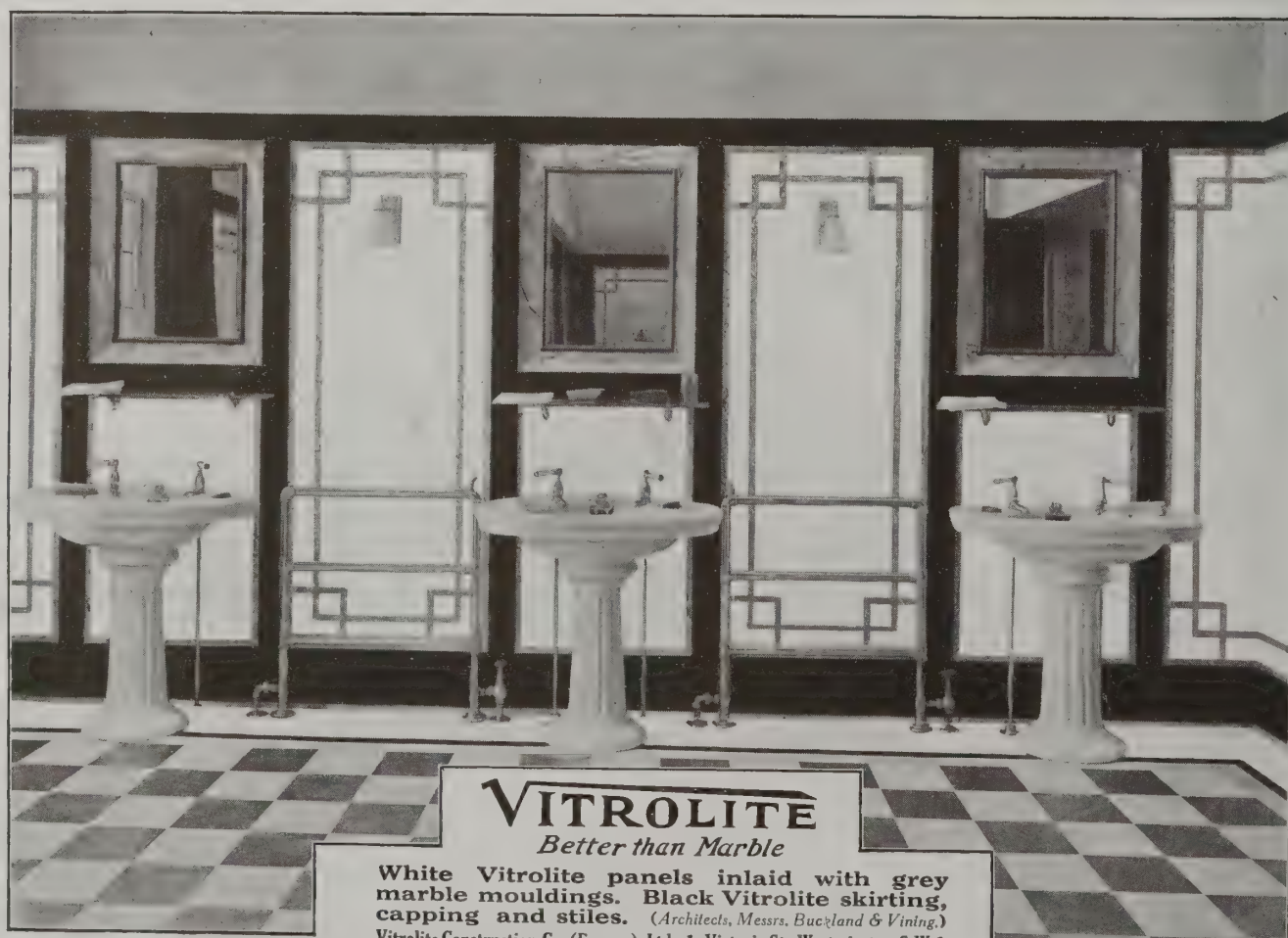
"Form in Civilization," Collected Papers on Art and Labour. By W. R. Lethaby. London: Oxford University Press (Humphrey Milford). Price 3s. 6d. net.

"The Modern Country House in the Netherlands."

Not to be able to read the language is a considerable drawback to the reviewer. "Het moderne Landhuis in Nederland," fortunately, has only a dozen pages of letterpress, being principally composed of 583 "afbeeldingen," otherwise admirably reproduced photographs and plans of about two hundred houses.

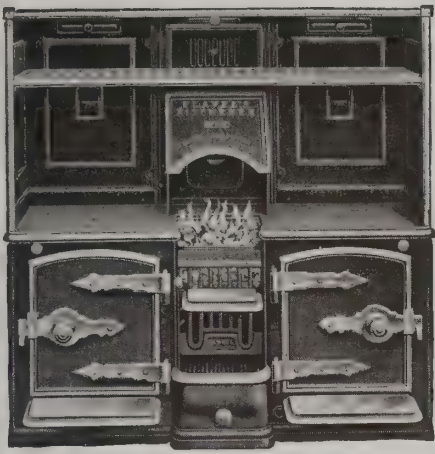
To the British architect little Continental domestic work seems good, and the architects of Holland are to be congratulated on producing a collection of houses most of which are at least worthy of our attention and study, while a few are really first-class in planning and general design.

Holland seems to have little traditional style on which to base the design of small suburban or country homes, as its inhabitants, until recently, lived principally in towns or on small farms adjoining the waterways, these latter being too simple in accommodation and design for the townsman who seeks a home away from his work.

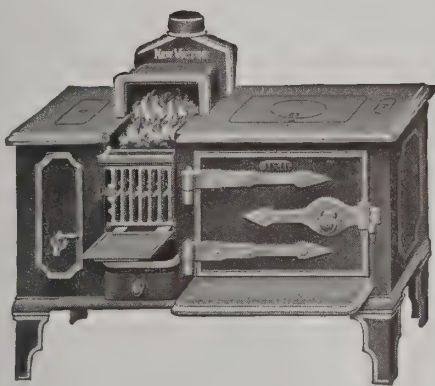


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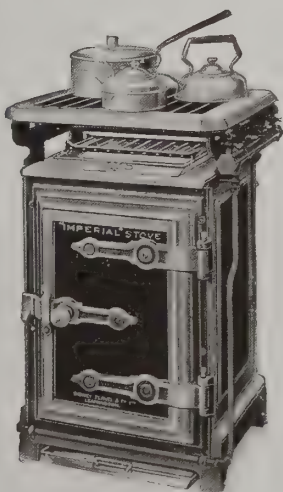
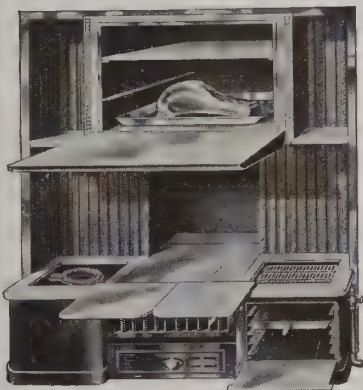
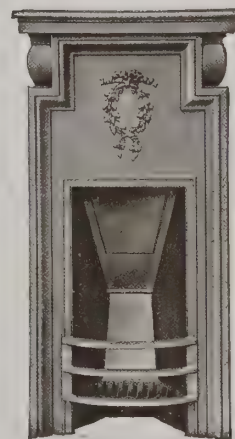
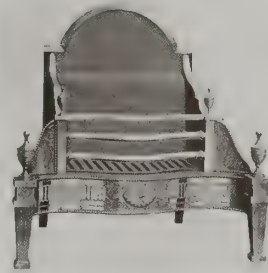
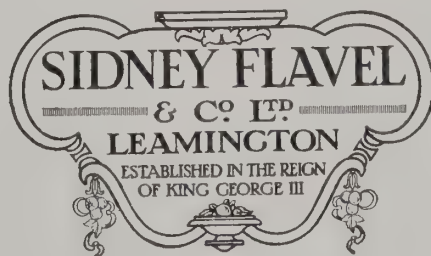


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As a consequence of this, designs of various "flavours" are to be found in the book. Some are strongly English in feeling, with thatch or tiled roofs, many resemble modern German domestic work, whilst others again savour somewhat of the French suburban house (not a good model at best). A few betray the influence of the Zeeland farmhouses, and are only the Dutch style of about 1700, which is so much akin to what we know as "William and Mary."

The exuberant originality displayed by the designers of the Modern Dutch Housing Schemes is not so noticeable in these larger houses, and when it is found it is usually over the names of such men as Baanders, Jan Gratama, de Clercq, and Slothouer, all of which are, by now, well known to most English architects as housing experts who are not afraid to build bricks vertically, diagonally, on edge, or in waves, as their fancy dictates.

The quality of the designs reproduced varies very much; a more careful selection should have been made, and the book consequently reduced in size. One feels that it has been rather a strain on a small country to attempt to produce over 200 good suburban house designs.

The first four houses illustrated, by H. A. J. and Jan Baanders, are excellent, the equal of very good English domestic work, and more interesting. They lead one to expect better things from the rest of the book than are to be found therein.

There are, however, many other good things, notably three small houses by C. Brandes. A mansion in the Dutch seventeenth-century manner, marred by the unpleasantly divided staircase windows; a flat-roofed house with widely projecting

coffered eaves by Jan Gratama—surely the only successful treatment of flat-roofed houses.

There is, too, a splendid mansion at The Hague by Limburg set high above a lake, the interior of which, with its large top-lighted central hall, arched recesses and stairway, is really magnificent.

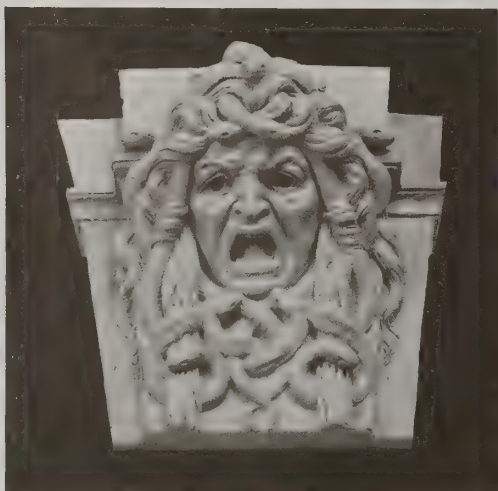
The few mentioned by no means exhaust the good things, which, if a hard and fast line can be drawn, are about in the proportion of one good to three indifferent.

Many of the plans are of the "go-as-you-please" type; they seem to have grown by adding one room to the next until sufficient accommodation was provided. The better plans, and some are very good, naturally go with the more satisfactory elevations, and it is obvious that the symmetrical type has now got a good hold in Holland, as in England.

The proportion of bedrooms to sitting-rooms seems to be smaller than that to which we are accustomed, many of the houses having billiard-rooms and libraries, though externally they may be lacking in the dignity that a house of these pretensions warrants.

The material used for walling is in nearly every case brick. The roofs are of plain tiles, pantiles, or thatch, while the photographs show evidences of the bright-coloured paint so popular in this small country.

The interiors illustrated are, with the one exception before mentioned, dull, the best efforts of the architect being defeated by bad "suburban" furnishing. Tables are mostly of the rather ornate, turnip-leg, refectory variety, and in most cases are covered with an ugly cloth. Chairs are of the ladder-



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back, rush-seated kind, and palms flourish in entrance halls. One wonders what has become of the wonderful furniture, similar to that introduced to us in the time of William and Mary, that used to grace the houses of Amsterdam merchants, a beautiful collection of which is to be seen in the Municipal Museum at Amsterdam.

The book is beautifully bound and produced. The price is 20 guelders, the equivalent of 37s., but it is doubtful whether it is worth that to the English architect, who has so much more to study in both old and modern work at home.

"Het moderne Landhuis in Nederland." By J. H. W. Leliman and K. Sluyterman. Published by Martinus Nijhoff, The Hague.

Two Historical Churches.

An excellent little "Story of Southwark Cathedral" is dedicated "to the Man on London Bridge." It is to be fervently hoped that he will duly appreciate the honour, for he is even more numerous than the John Smith to whom Mark Twain dedicated a book in the innocent expectation that every person bearing that name would make haste to buy a copy. But here the author's motive is decidedly not sordid. He wants the man on the bridge—as many of him as possible—to read this little book, because "it will enable him to get, in a short time, some idea of London's South Minster."

The church, as every one knows—even the man on the bridge—is of respectable ancience. In the north-east corner may be seen some old stonework which formed part of the semicircular apse of Norman days, and at the west end of the north aisle of the main building may be seen a Norman recess

and a round-headed doorway, and there are other interesting remains of the church that was burnt down at the beginning of the thirteenth century.

The nave of the present church was built in 1206, and in 1469 the stone roof fell in because some of the buttresses were removed. In 1615, galleries were set up on each side of the nave and choir, and a tall pulpit was built. A wooden roof that had been put up in place of the stone roof that had fallen down was, in 1830, found to be in a dangerous condition. It had to be taken down, and for nine years that part of the church was unprotected from the weather. Then Dr. Anthony Wilson Thorold became Bishop of Rochester, to which See Southwark was transferred from Winchester in 1877, and he succeeded in collecting funds for the rebuilding of the old nave, for which work Sir Arthur Blomfield prepared the plans. It occupied seven years, and when it was completed the church was popularly regarded as a pro-cathedral. In 1905, when the diocese of Rochester was divided, St. Saviour's became the cathedral of the new See of Southwark, with Dr. Talbot as bishop.

The author, having related the history of the building, examines the structure in considerable detail, first telling all about the nave, with its memorials to John Gower, William Fletcher, John Fletcher, Edward Alleyn, Oliver Goldsmith, Samuel Johnson, Alexander Cruden, John Bunyan, Geoffrey Chaucer, and to others who had been in some way associated with the church. Then there is much of interest to tell about the choir, which is part of the thirteenth-century church. Noting some slight variations in the treatment of the pillars—

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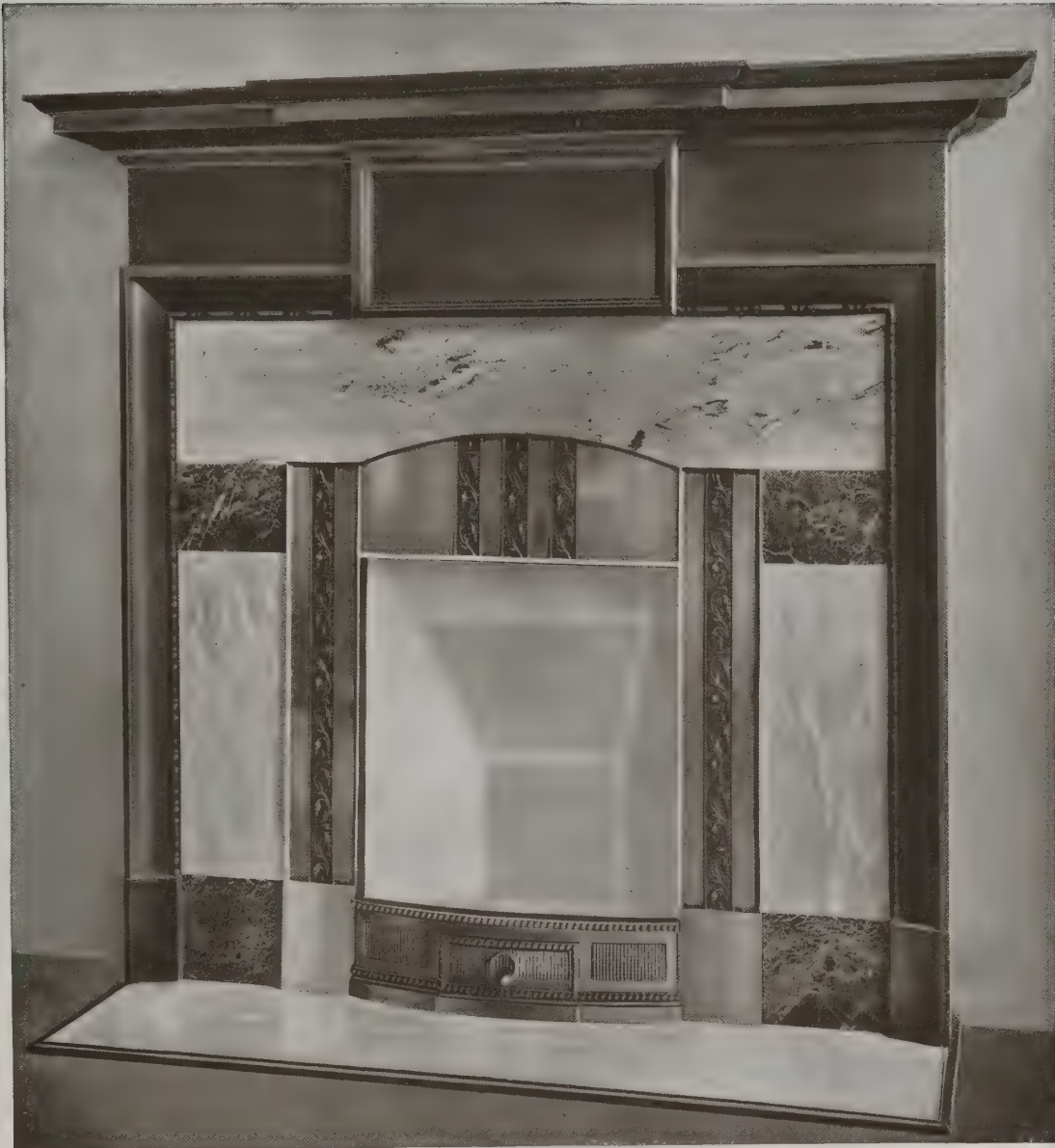


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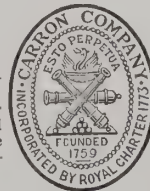
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THE ARCHITECTURAL REVIEW.

those on the south side being ornamented, while those on the north are left plain—he accounts for such discrepancies on the assumption (which he does not claim for his own) that “in all probability the builders were allowed a measure of liberty not possible in this commercial age. Then, perhaps, a man was free to express his individuality in small matters. The architect, or chief builder, would mark out the ground and give general directions, but he would leave unimportant details to men who took a pride in their work, and were human souls rather than ‘hands.’” It is an assumption that may be pushed too far, and has been twisted (e.g., by disciples of the late Mr. March Phillipps) into an argument against training architects in schools! It is a dangerous theory to suggest to “the man on the bridge,” who may be encouraged to imagine that architecture and craftsmanship “come by nature,” as Dogberry said that reading and writing did. The story of what happened to the fine Perpendicular screen is painful reading; but in the much-abused nineteenth century it came into reverent and capable hands, Robert Wallace restoring it, after George Gwilt had restored the choir. The figures of the twelve Apostles immediately above the dossal were designed quite recently by Mr. Oldrid Scott, jun., and made by Messrs. Farmer and Brindley; while in the screen are figures which epitomize the history of St. Saviour’s and Southwark, and came from the studios of Messrs. Nicholls, of Lambeth, and the author has thoughtfully provided an account of what each figure implies—of how much history it embodies.

The little book contains much more than it would be either fair or convenient to summarize. It is well done throughout,

and should greatly help on what we would fain believe to be a growing public interest in buildings that, like Southwark Cathedral, have a story to tell.

“*The Story of Southwark Cathedral.*” In fourteen chapters. By the Rev. T. P. Stevens, Succentor and Sacrist. London: Sampson Low, Marston & Co., Ltd., Overy House, 100 Southwark Street, London, S.E. Price 2s. net.

Holy Trinity Parish Church, Hull, has a long and interesting story, and the Rev. G. J. Jordan, sometime its precentor, relates it with fluency. Holy Trinity Church probably occupies the site of the Chapel of Myton, which was destroyed in 1204. Like most old churches, it bears the marks of several periods. The windows in the transepts are Late Geometrical, and are the oldest in the church (about 1300). To the south aisle windows the author assigns the date “about 1320,” while for “the last stage of the evolution of the building—the tall Perpendicular windows of the nave—he conjectures the date as being ‘about 1400.’”

A very interesting point in rebuilding is raised in this passage: “It looks as though the builders began with the present transepts outside the old church. Every device was used in those times to keep up the daily services in the old building while the new building was in process of erection. The south aisle was then built, possibly still outside the old church. The north aisle came last, and it is very curious that the arch at the west end is so much lower than the corresponding arch in the north transept. It is quite likely that the arch was built within the old church with a view to retaining the old aisle, and had in consequence to take its height from the old

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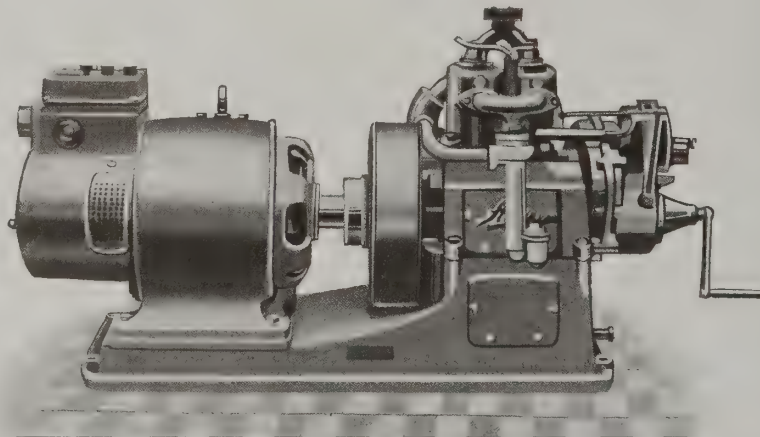
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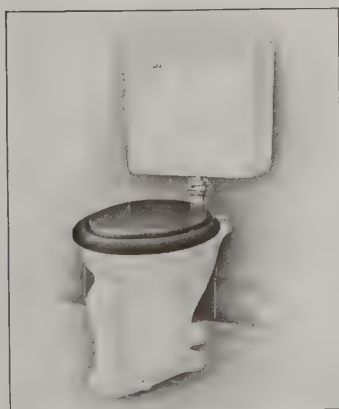
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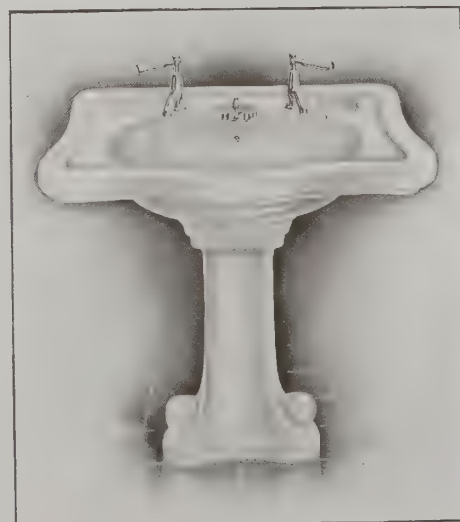
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roof. Other suggestions have been made, but this seems to be the best solution of the difficulty." The upper stories of the tower were built about 1520. Chantry chapels and side altars were added to the church, the former by the dozen, and the latter by the score, until "by the gradual addition of chapel after chapel, the plan . . . lost all likeness to its original state, and seems at first sight to be a collection of buildings heaped together without much method." These interesting if intrusive addenda seem to have been marked down for destruction in 1540, when "Henry VIII paid a visit to Hull, and looked up and down for spoil."

In June 1915 and March 1916, Zeppelin raids affected the old church but slightly, although bombs fell on all sides of it. "She preserved her quiet dignity until the storm was over, and looks forward still into the future with hope." As becomes a Fellow of the Royal Historical Society, the author has dealt very fully with the events with which the fine old church is closely associated, and tells how it was affected by such cataclysmal visitations as the Black Death, the turbulence and the piety and scholarship of the Middle Ages, the spoliation by Henry VIII, the insecurity engendered by the Civil Wars, the changes wrought by the Restoration. It is a stirring story, and Mr. Jordan has told it well. The many illustrations included in the book will afford strangers a very clear idea of what the church looks like both within and without.

"The Story of Holy Trinity Parish Church, Hull." By the Rev. G. J. Jordan, M.A., B.D., F.R.Hist.S., late Precentor of Holy Trinity Parish Church, Hull. Hull: B. Goodwin Masterman. London: Oxford University Press (Humphrey Milford). Price 3s. 6d. net.

Mill Hill School "Book of Remembrance."

"They live also in our hearts, and the remembrance of them is dear and blessed." Thus the last words of the Introductory Sentences to the memorial service for the Old Millhillians who fell in the Great War. The service was held in the school chapel on Saturday, 8 November 1919, and the Gate of Honour, which was dedicated on 30 October 1920, is now appropriately supplemented by "The Book of Remembrance and War Record of Mill Hill School." It is a bulky book, alas! for the fallen Millhillians are many. Their School and Service records are appended to their names, and in every possible instance their portraits are given. How noble a collection of the bright and fearless faces of charmingly ingenuous youth! This Book of Remembrance will be proudly cherished in many a saddened home, and Mr. Norman Brett-James and Mr. John Gifford have earned heartfelt gratitude for the sympathetic and reverent care with which the record has been compiled.

"1914-1919. The Book of Remembrance and War Record of Mill Hill School." Compiled by Norman G. Brett-James and John Gifford. Published by T. Malcomson, The Surrey Fine Art Press, Reigate.

A Correction

THE WALLACE-SCOTT TAILORING INSTITUTE, GLASGOW.

With reference to a note which appeared in our last issue stating that the Considère Construction Company, Ltd. were the "structural engineers" for the above building, it should be stated that this firm are not structural engineers, but reinforced concrete designing engineers.



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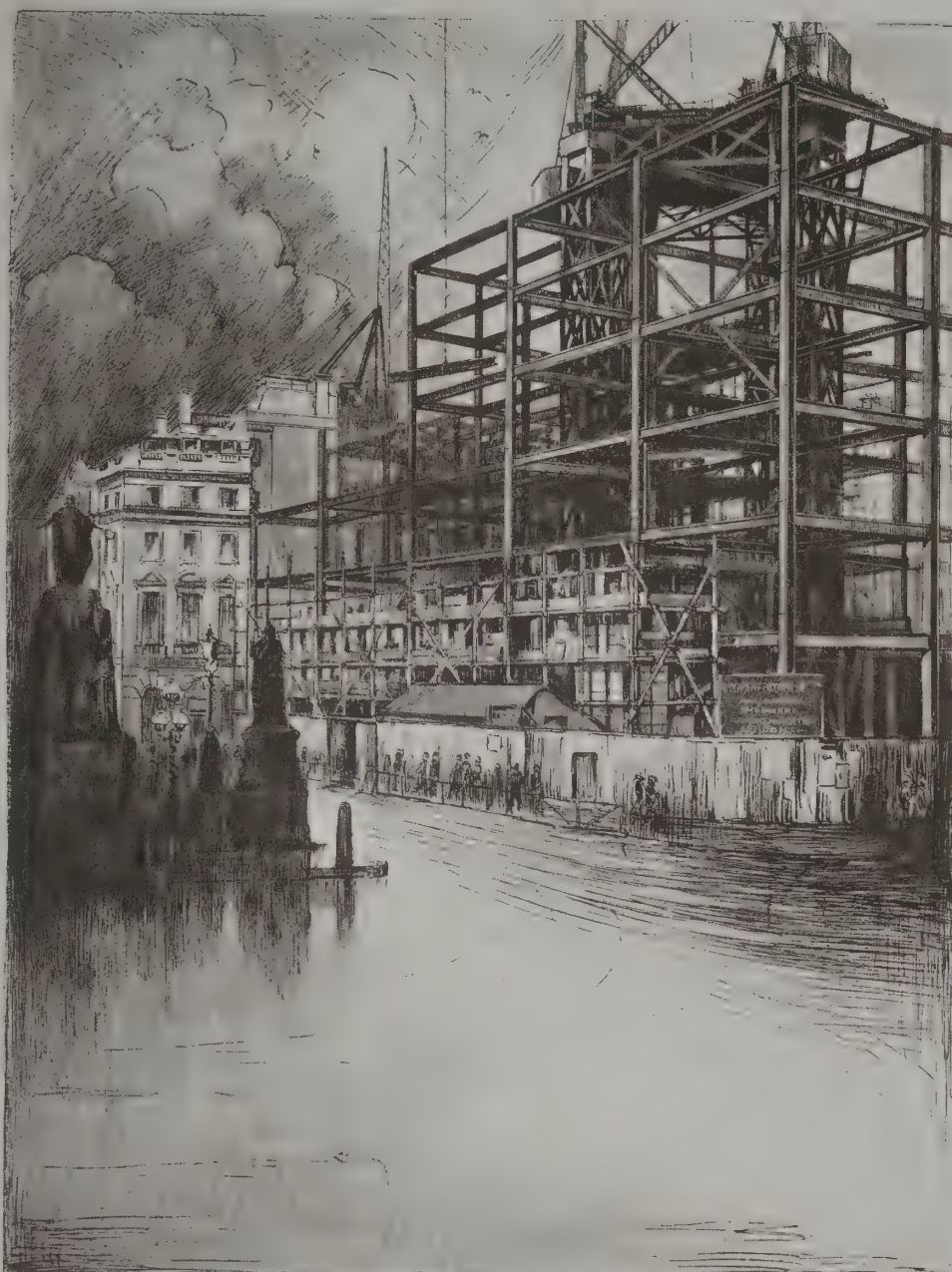
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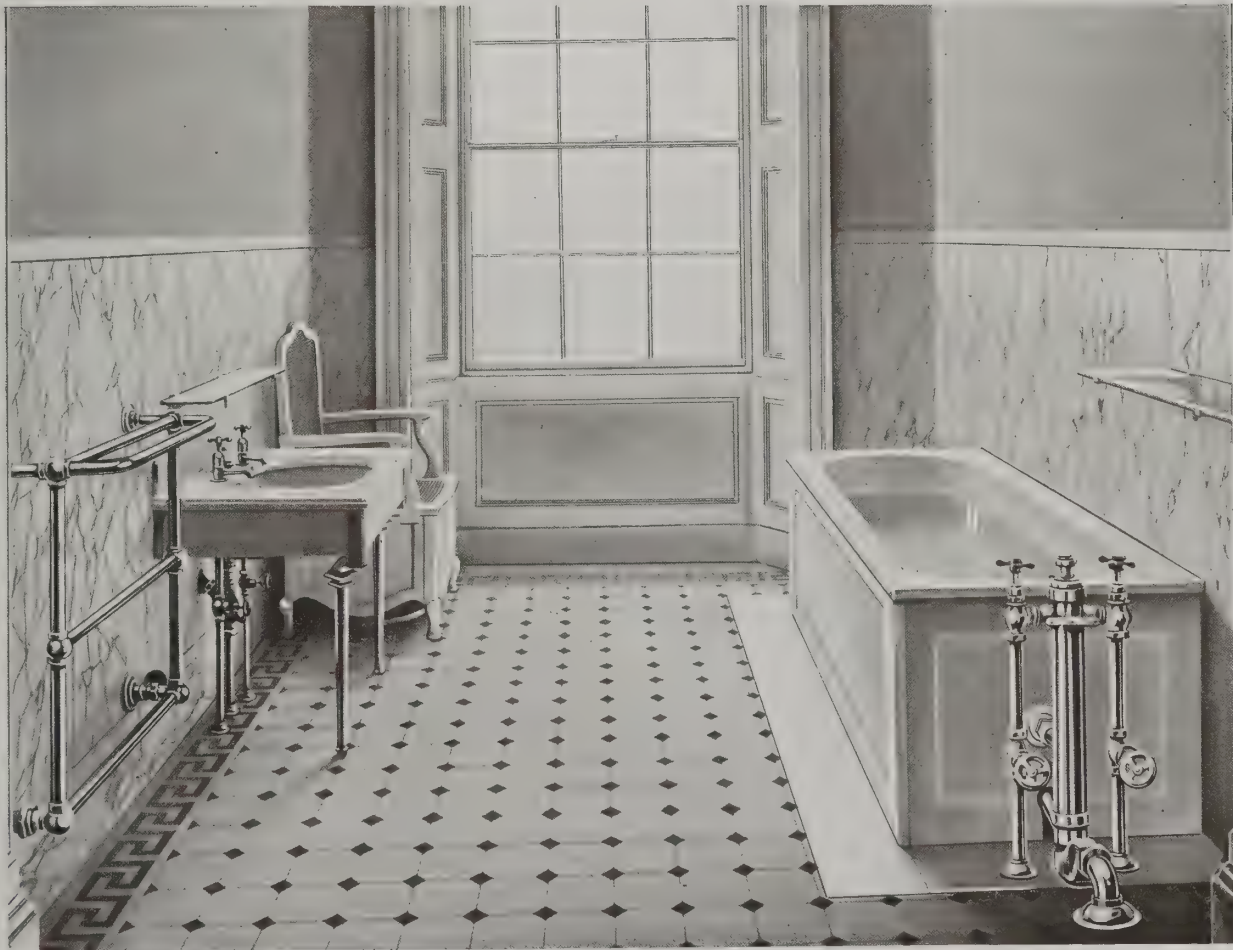


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The chief phases of architectural design which have been evolved since Norman times have been illustrated, and the valuable public service rendered by Architects has been briefly reviewed.

In emphasizing the importance of the Architectural Profession to the Community, reference has also been made to the great part Architects have taken in ministering to the practical needs of civilization, as well as to the demand for beauty and refinement.

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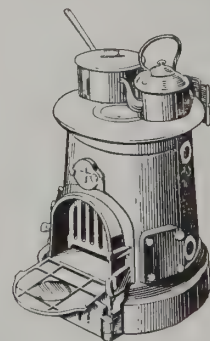


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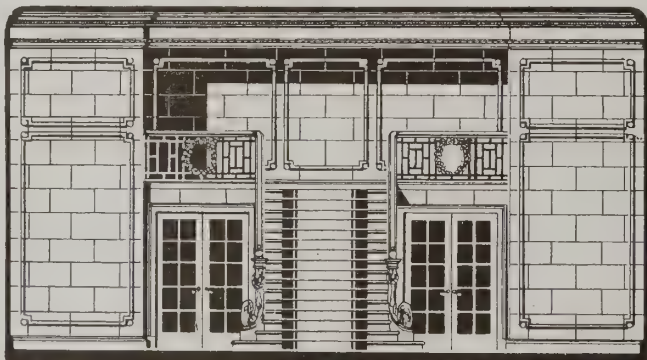
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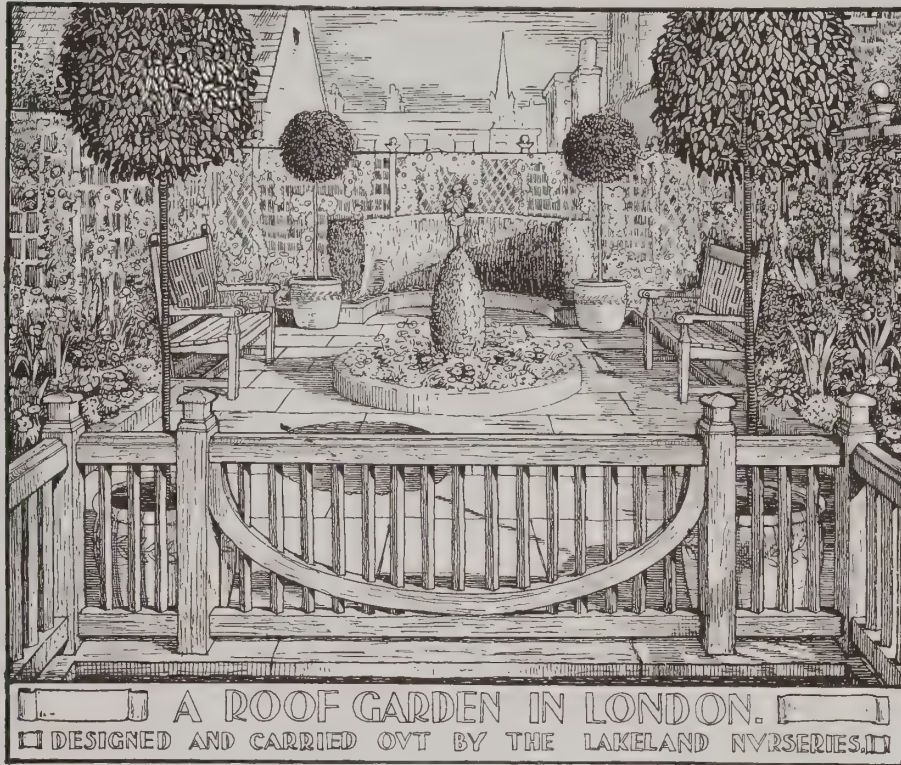
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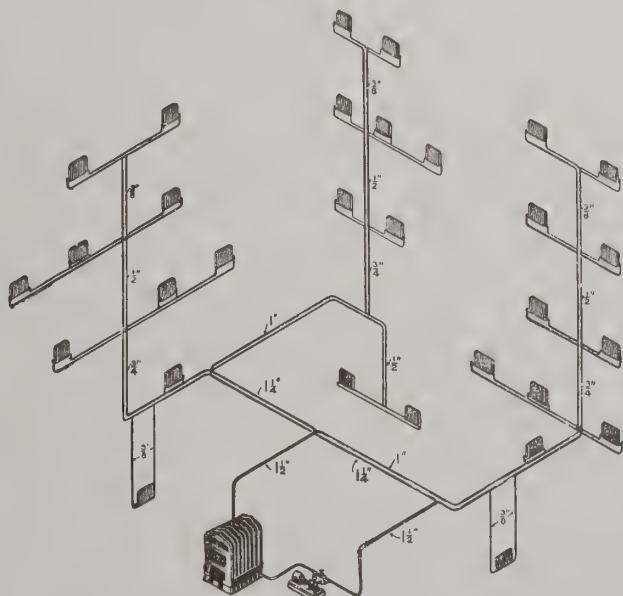
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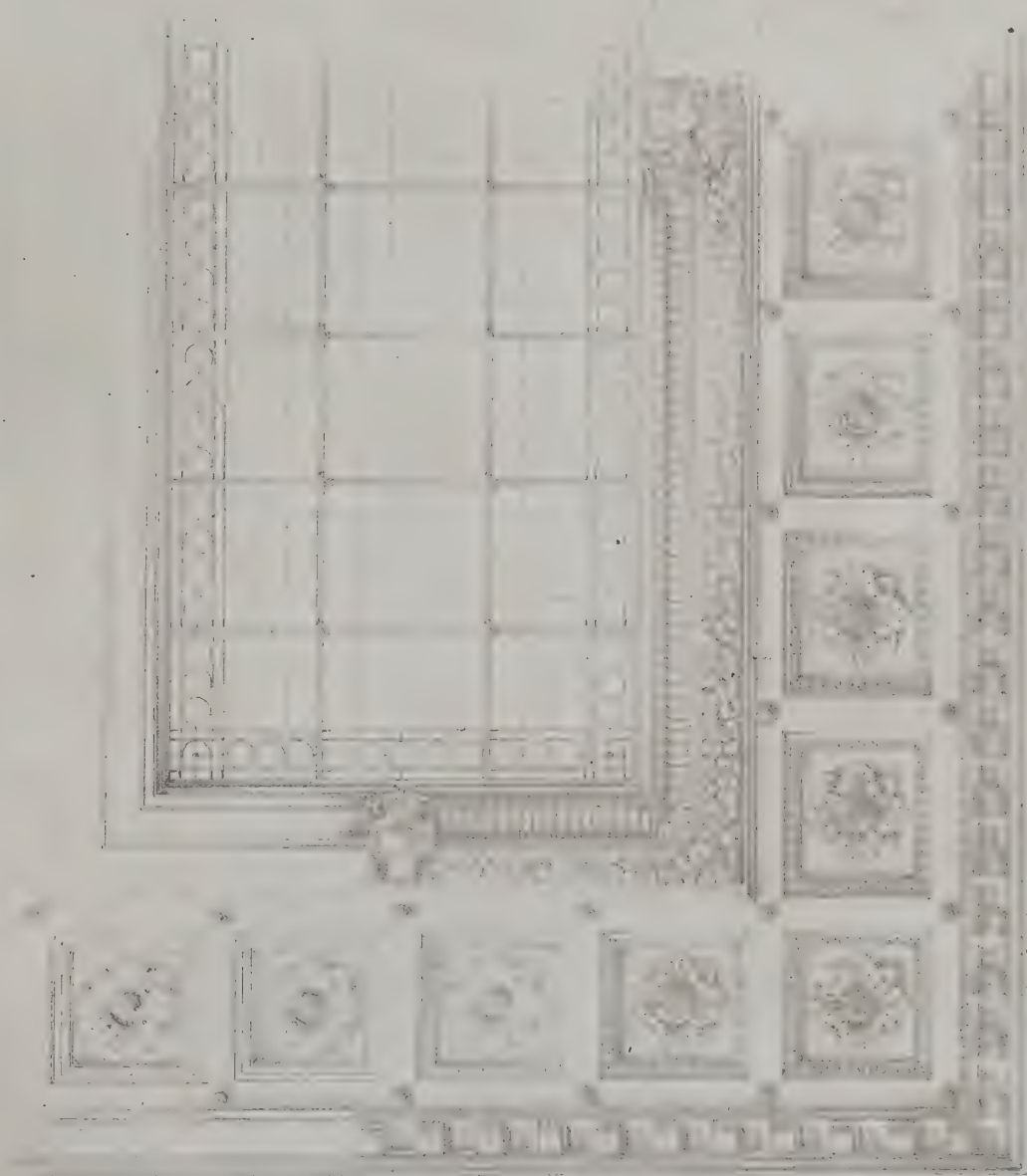


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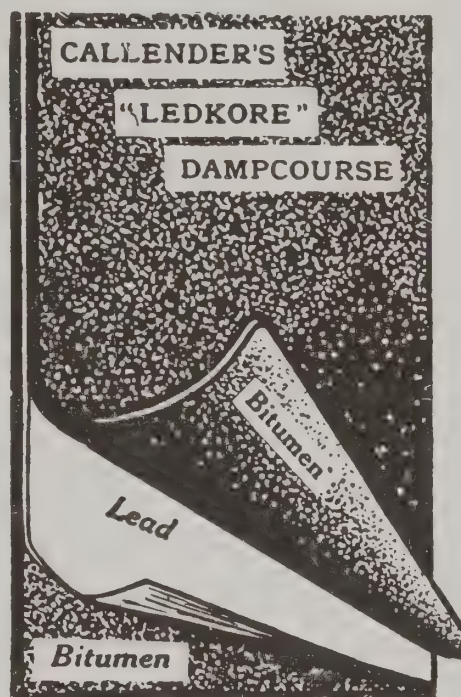
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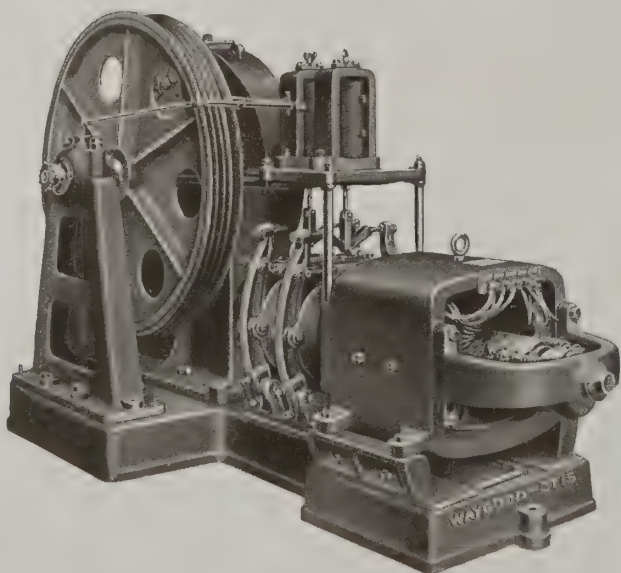
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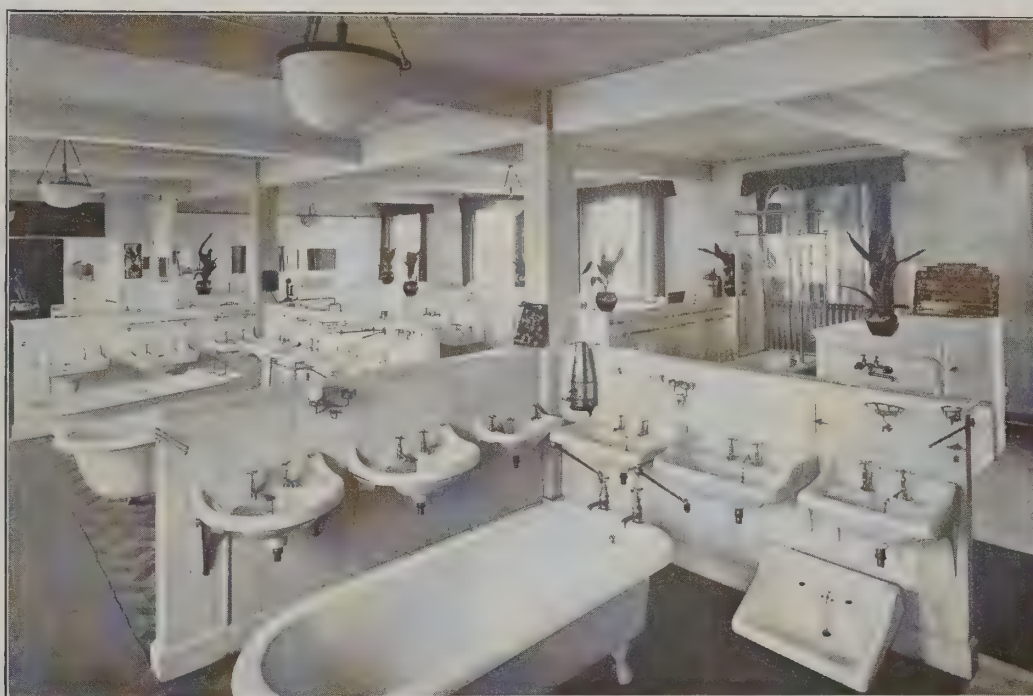
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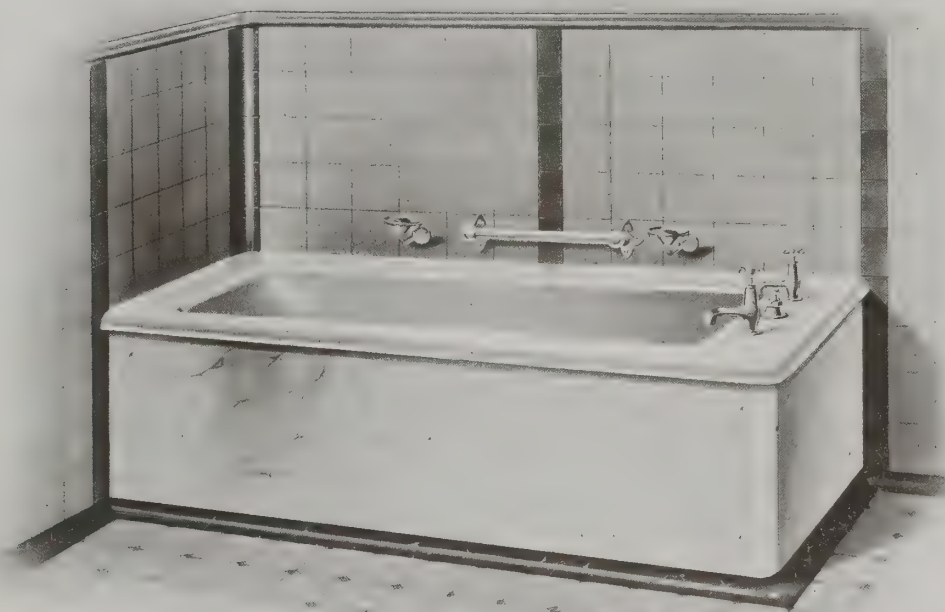
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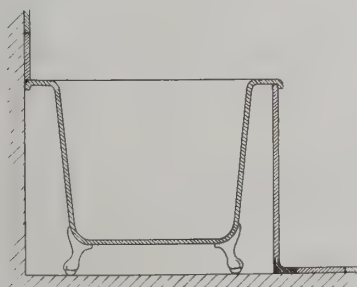


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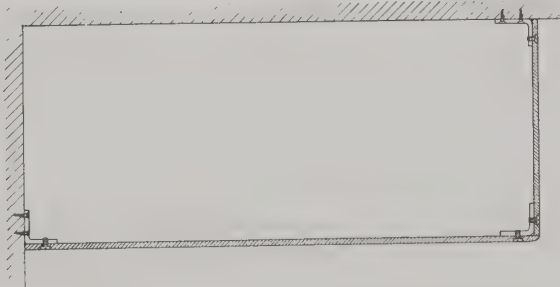
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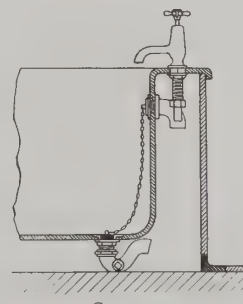
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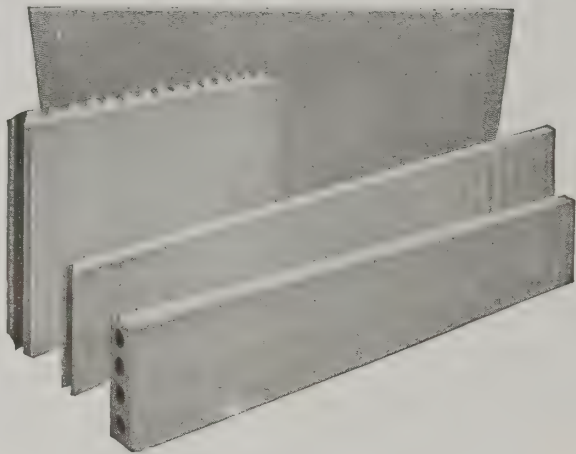
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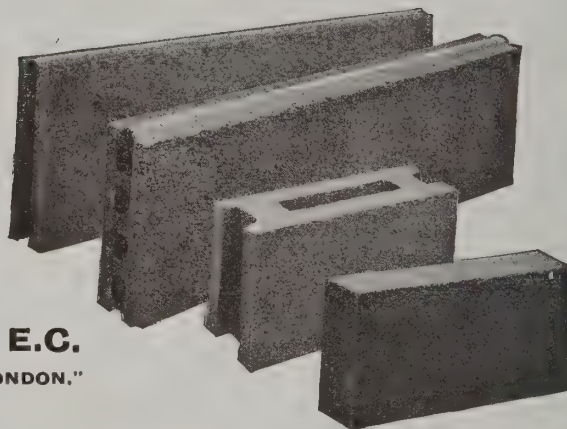
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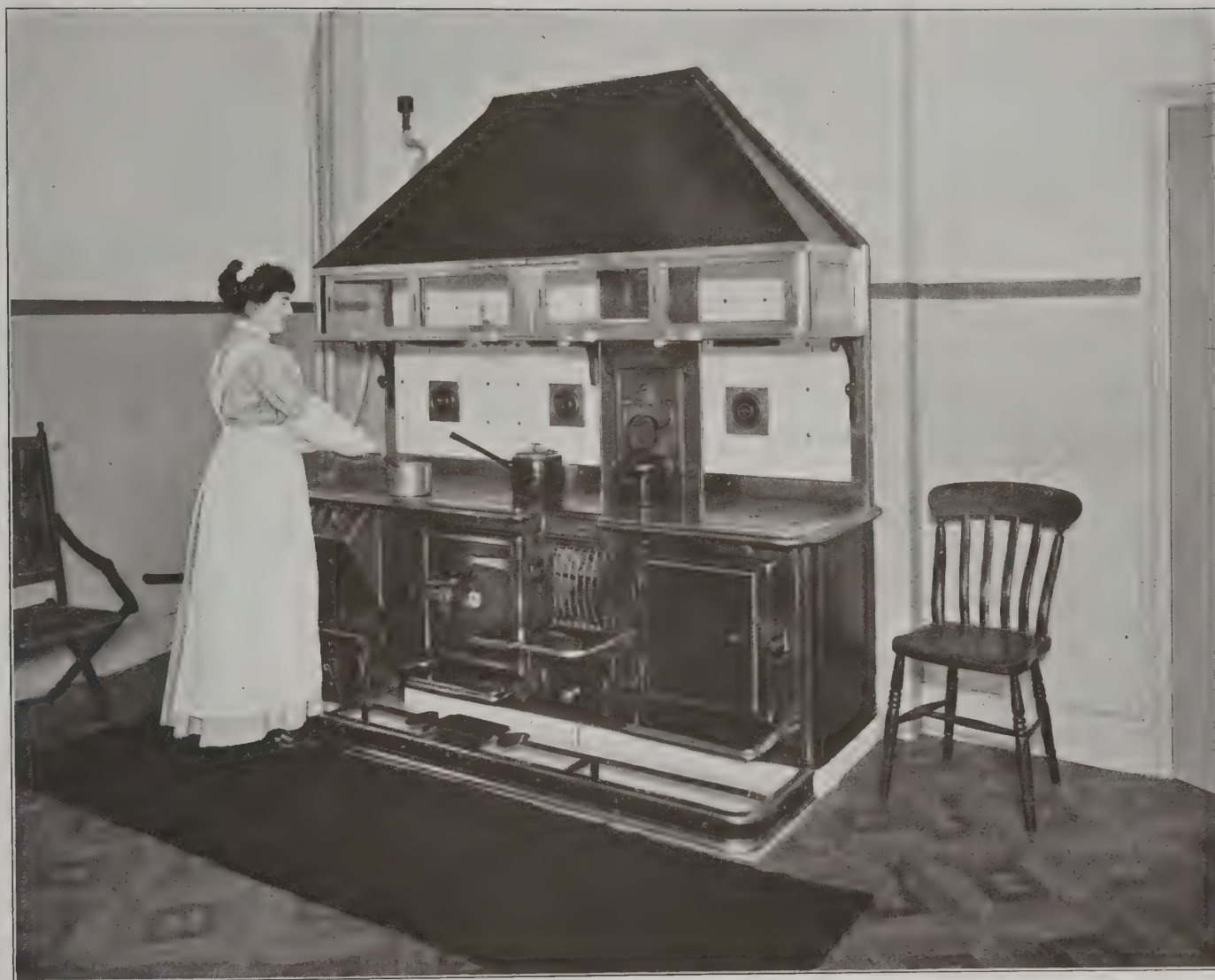


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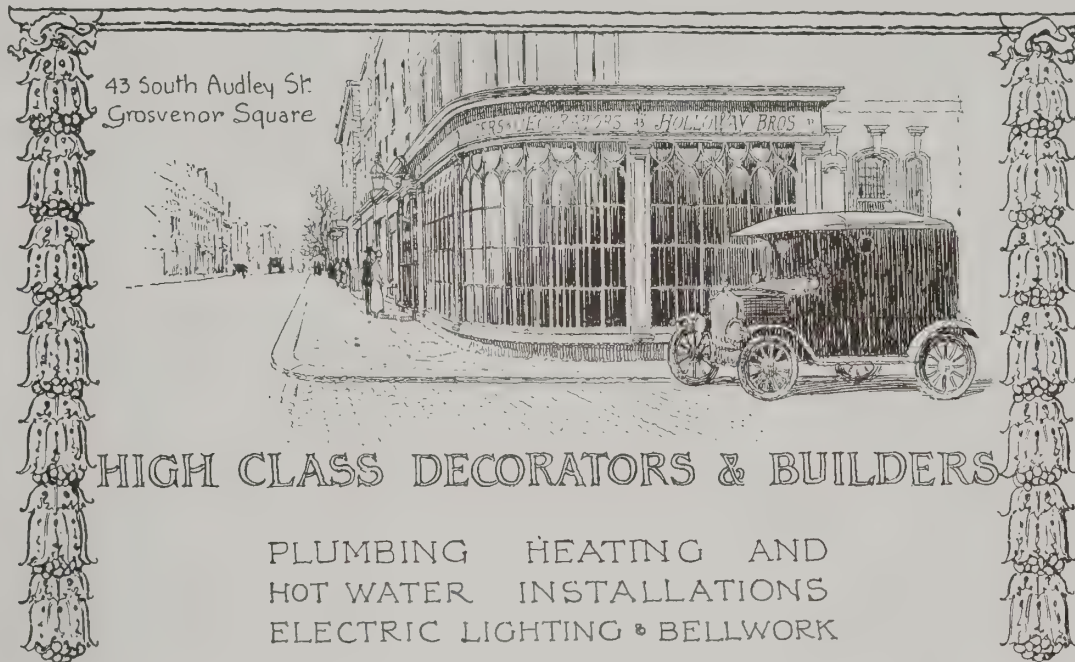
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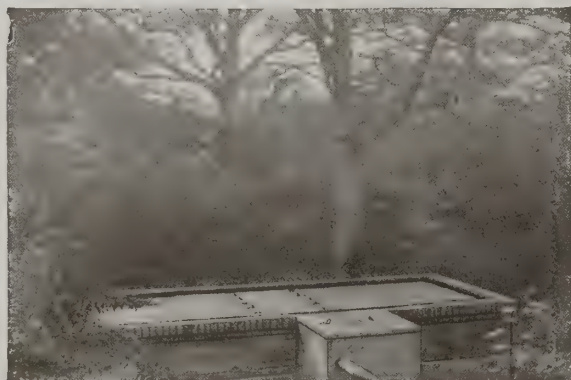
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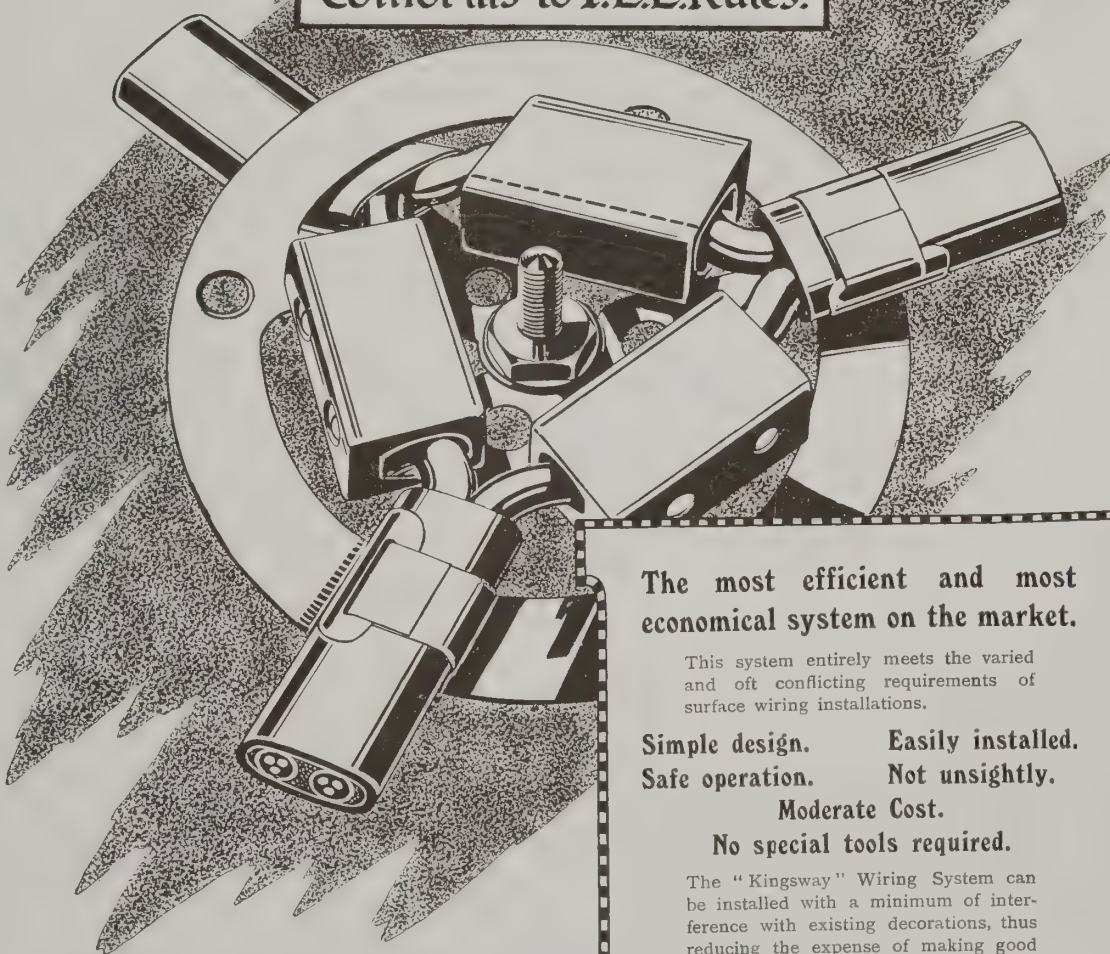
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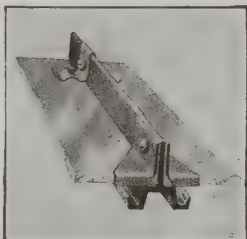
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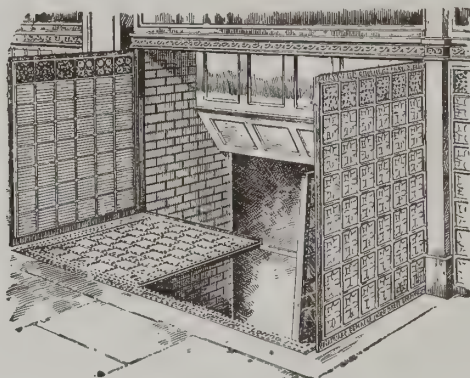
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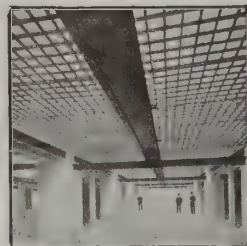
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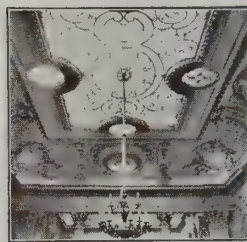
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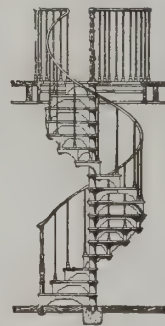
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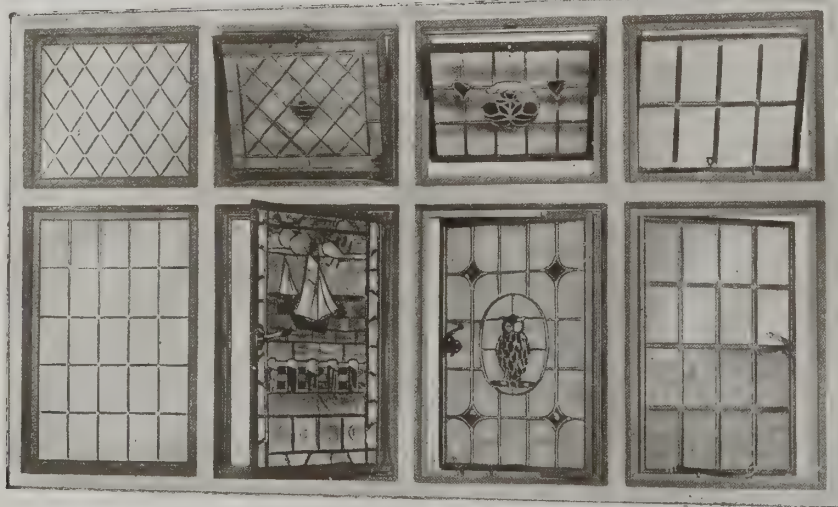
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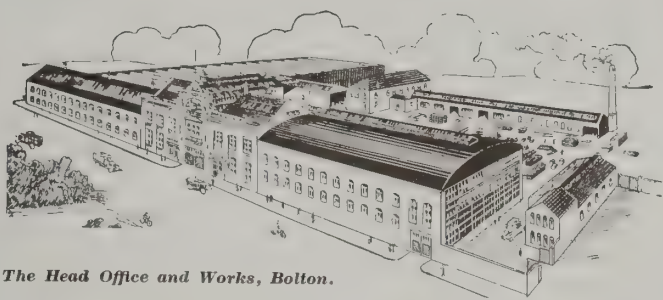


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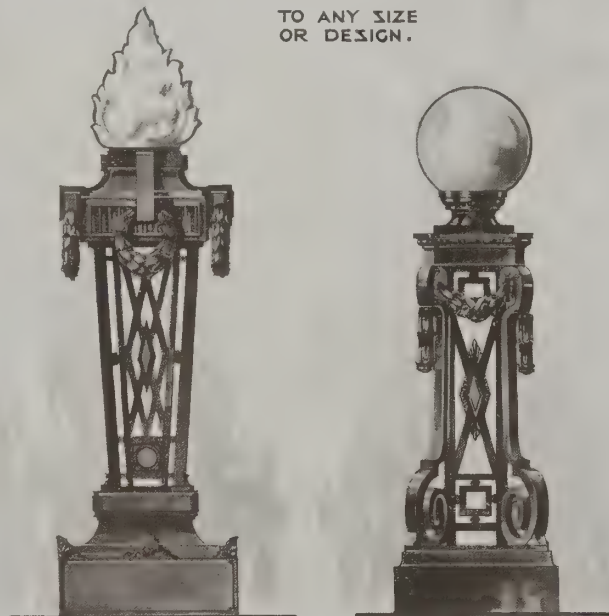
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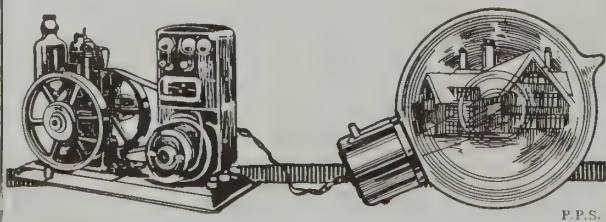
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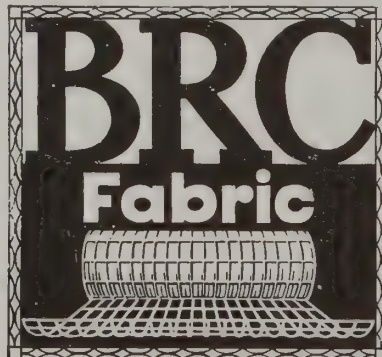
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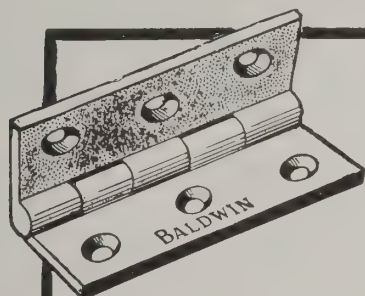
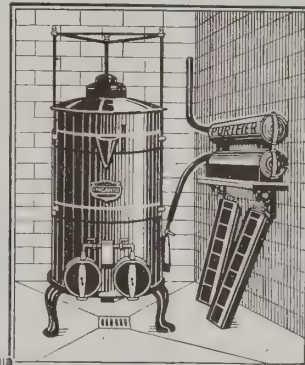
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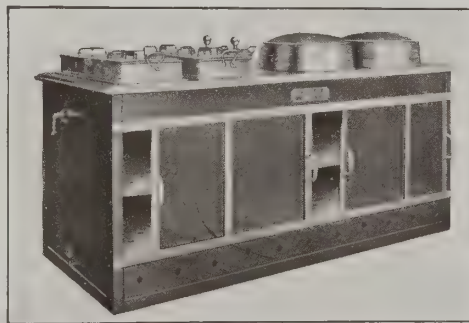
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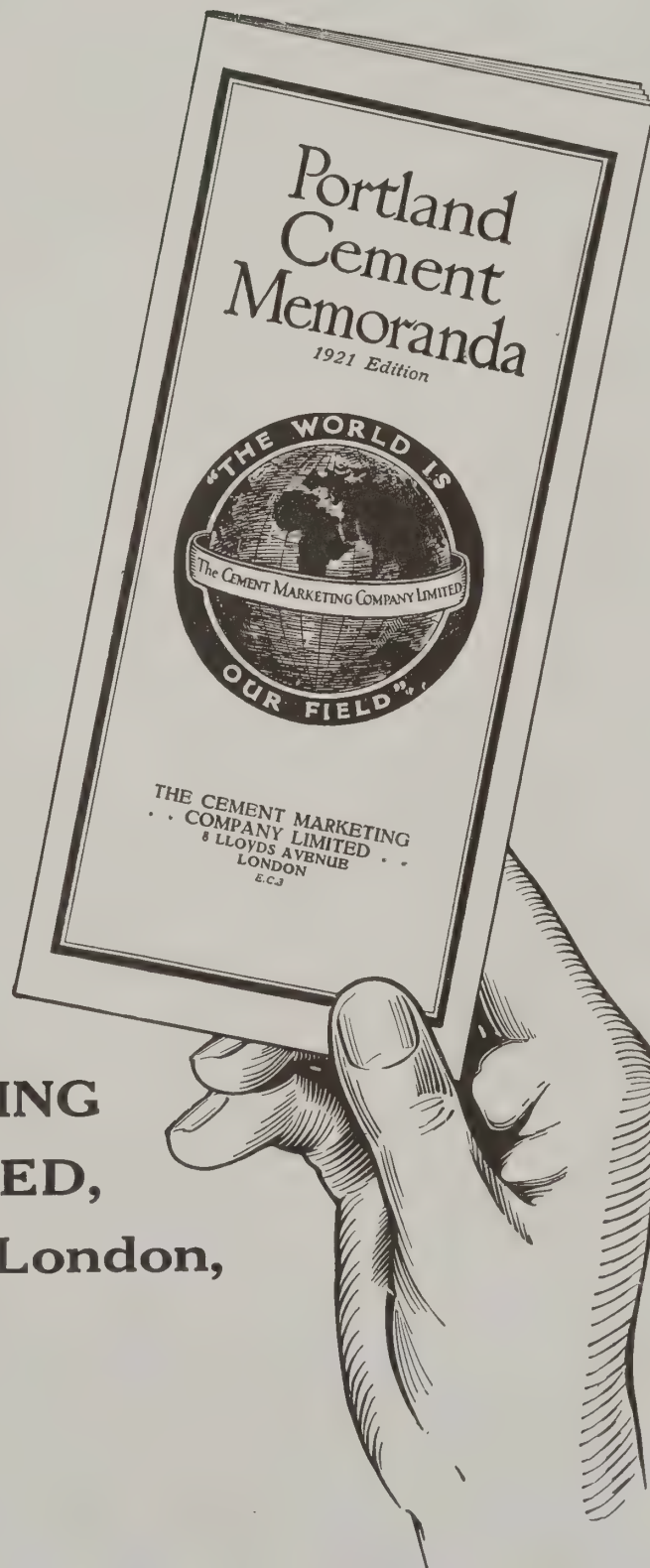
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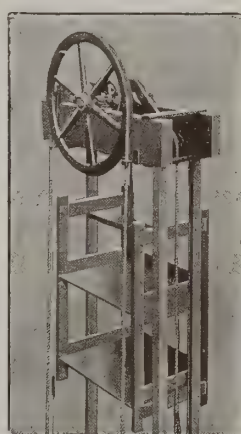
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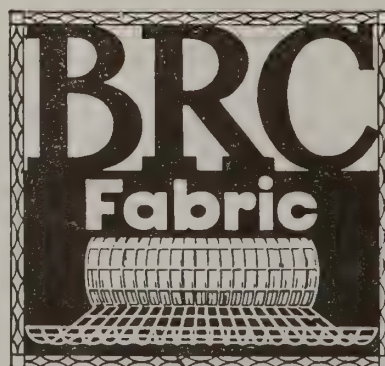
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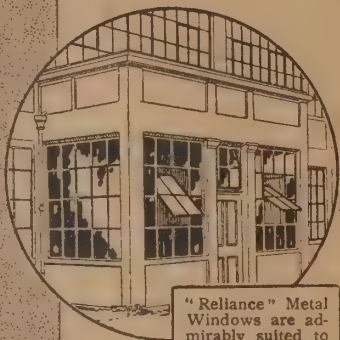
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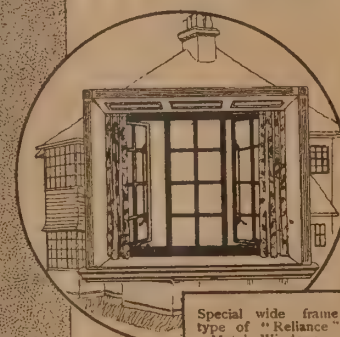
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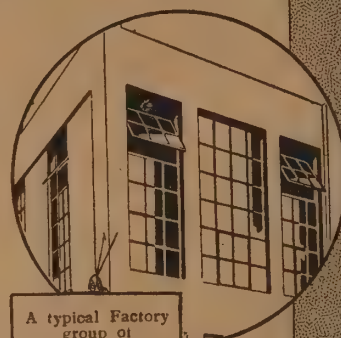
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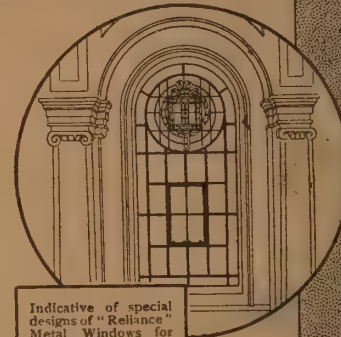
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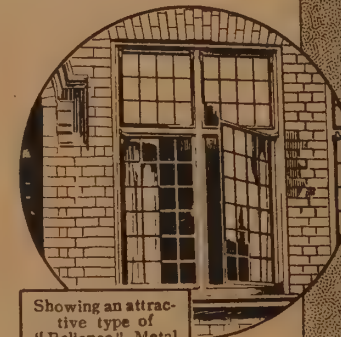
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